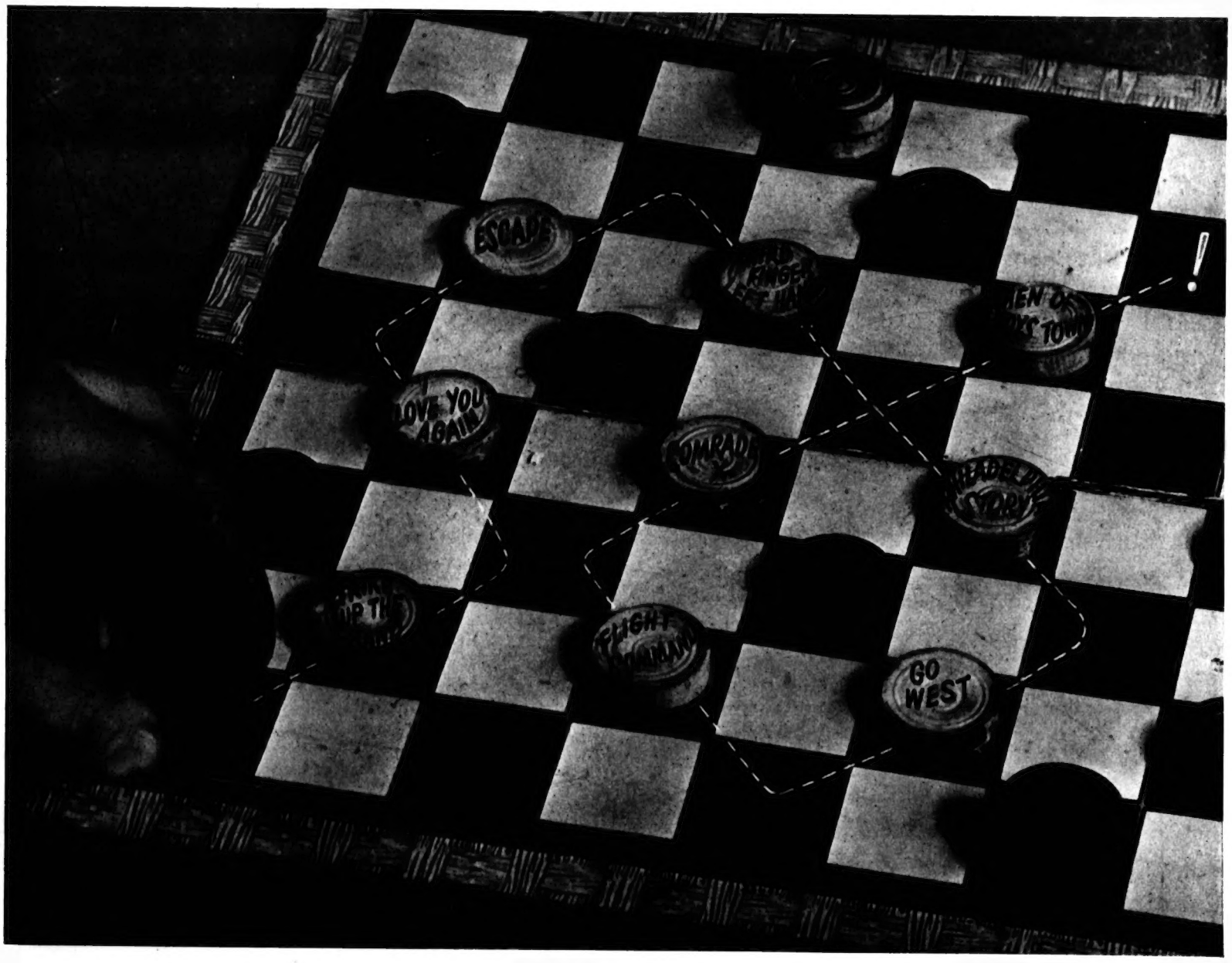
Kine WEEKLY

C.E.A. ANNUAL MEETING

See page 3



YOUR MOVE!

TAKE 'EM...
or you will be in a "huff"!

"STARS OF RENOWN"
★ ★ LOOK DOWN ★ ★

The following are appearing in our new releases—

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MARGARET LOCKWOOD
EMLYN WILLIAMS
WILL FYFFE
ANNA STEN
PAMELA KELLINO
BEN LYON

SYD WALKER
CARROLL LEVIS
E. V. H. EMMETT
MARY CLARE
LESLIE BANKS
ELIZABETH ALLAN
JAMES DUNN

RALPH MORGAN
KAY WALSH
ALAN MARSHALL
GEORGE HOUSTON
LEON AMES
SYLVIA SIDNEY
EVELYN BRENT

CICELY COURTNEIDGE
EDWARD EVERETT HORTON
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ONSLOW STEVENS
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"SECRETS OF DR. GARLAN"
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RENOWN PICTURES
CORPORATION LIMITED
(Directors: Harold Baim, James G. Minter)
Independent House, Wardour Street, W.1
GERRARD 4404/5/6

OPERATORS TRAINING SCHOOL DEMAND

See page 5

Kinematograph WEEKLY

IDEAL KINEMA WITH THIS ISSUE

No. 1769 Thursday, March 13, 1941. Vol. 289

S. K. LEWIS C.E.A. PRESIDENT

1,002 Majority

FEW FIREWORKS AT ANNUAL MEETING

Hinge Succeeds Gale As Treasurer

SYDNEY K. LEWIS IS THE NEW PRESIDENT OF THE C.E.A. AT THE ANNUAL CENERAL MEETINC ON TUESDAY, WHICH WAS HELD AT THE CEORCE HOTEL, NOTTINCHAM. HE WAS ELECTED BY THE BIC MAJORITY OF 1,002.

COUNCILLOR HARRY MEARS, WHO HAS SERVED DURINC THE PAST STORMY TWELVE MONTHS, HAD DECIDED TO ACCEPT NOMINATION FOR A SECOND TERM, AND FOR THE FIRST TIME IN THE HISTORY OF THE ASSOCIATION THE ESTABLISHED PRINCIPLE BY WHICH THE VICE PRESIDENT AUTOMATICALLY SUCCEEDS TO THE CHIEF EXECUTIVE POSITION WAS BROKEN, AND AN ELECTION HAD TO TAKE PLACE.

THE FICURES WERE :

S. K. LEWIS	**1,624**
COUNCILLOR H. P. E. MEARS	**622**
MAJORITY	**1,002**

IN the first annual general meeting of the C.E.A., held outside London, it was satisfactory to see an attendance of over a hundred members, because considerable criticism had been expressed at the policy of holding this gathering in a provincial centre.

Business, apart from the Presidential election, was not of an exciting nature, although important matters were due to be settled by the new Ceneral Council, which held its first meeting at the same hotel on the following morning.

When Mr. Lewis's success in the election was announced, Councillor Mears was the first to congratulate him. They had been the best of friends for many years, he said, and he added :

"I thoroughly agree with the verdict; it has been arrived at by our democratic methods, and Mr. Lewis will have my utmost support during his year of office."

Mr. Lewis, who was heartily applauded while he was donning the chain of office, said :

"After twenty-four years of public life I am at a loss to voice my gratitude for the honour you have done me.

"I am humbled by the thought of my many excellent predecessors. Any ability I have is placed at the service of my fellow members, and I hope in a year's time to be able to feel I deserve the encomiums I have heard accorded to others.

"If I have brought credit to my branch, I desire to add to it during the coming year."

he New Vice-President

or Blitzed Halls

he Exchequer

The Projectionists

E. J. HINGE IS TREASURER

(One-Vote Majority)

The new General Council on Wednesday elected E. J. Hinge as Hon Treasurer. He follows Major A. J Gale, who in 1937 succeeded the late T. Ormiston.

The voting at Nottingham was very close, the figures being

E. J. HINGE	**35**
A. J. GALE	**34**

Call-up Threat to British Film Production

PRODUCERS AND TRADE-UNION ALARM AT MAN-POWER PROPOSALS

WITH THE CALLING UP OF MEN UNDER THE AGE OF FORTY THE TROUBLES OF BRITISH PRODUCTION WILL BE ENDED—IT WILL BE DEAD IF THE DEMANDS AS PUT FORWARD ARE CARRIED INTO EFFECT. NO EMPLOYEE IN THE INDUSTRY WILL BE RESERVED UNDER 35 YEARS OF AGE.

A KINE REVIEW OF PRODUCTION MAN POWER SHOWS THAT OVER 50 PER CENT OF PERSONNEL ARE AFFECTED BY THE NEW CALL UP.

THE SITUATION IS CAUSING GRAVE CONCERN TO PRODUCERS, EXHIBITORS AND REPRESENTATIVES OF EMPLOYEES, AND A REASONED ARGUMENT AGAINST ANY FURTHER DEPLETION OF FILM PRODUCTION PERSONNEL IS BEING PREPARED FOR PRESENTATION TO SIR WILLIAM BEVERIDGE, THE UNDER-SECRETARY FOR THE MINISTRY OF LABOUR.

Lt.-Co. S. K. LEWIS
President of the C.E.A.

At the present moment it is estimated that not more than seven hundred men are actually engaged on the Industry, although at the peak of war time production activity the requirements of the studios cannot be met with a smaller technical establishment than 1,500 of which some 750 are employed in the laboratories.

What the new proposals mean to the studios can best be seen from the following table :

	Dec. '39	Dec. '40
Denham Studios	600	60
Shepherd's Bush	30	20
Rock	30	10
Ealing	120	70
Welwyn	Practically all	8
Teddington	30	12
Riverside	70	3
Highbury (not working)	40	3

In the laboratories the proportions are much the same.

NO CHARITY TAX REMISSION

C.E.A. "Intensely Disappointed" at Rebuff

REPORTING TO THE GENERAL COUNCIL ON WEDNESDAY ON THE CAMPAIGN FOR SUNDAY OPENING OF KINEMAS WITHOUT COMPULSORY CHARITY CONTRIBUTIONS, THE GENERAL SECRETARY, AFTER QUOTING MR. MORRISON'S REFUSAL IN THE HOUSE OF COMMONS TO REMOVE THE CHARITY OBLIGATION, SETS OUT THE POSITION AS FOLLOWS :

Your deputation was intensely disappointed that nothing was being done to mitigate the charity contribution.

RESERVATION OF OPERATORS

C.E.A. Meeting the Labour Ministry

Navy's Dramatic Raid

See

BRITISH MOVIETONE NEWS TODAY!

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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THE STUDIOS' DILEMMA

NEVER again, we said at the end of the Great War No. 1, would we allow the progress we had made in film production to be thrown away because we were too busy making the world safe for democracy. That determination has been strengthened by speakers from business, political, and artistic platforms a hundred times in the intervening years

We have had periods when our hopes of building up a worthy production industry in this country have faded, but the fight has been maintained in spite of all difficulties, and every set-back has been faced and conquered. Slowly and with many mistakes we kept driving ahead until we reached the stage at which we knew our output was as good, if not as big, as any in the world.

Now, in our war-throes, we know that all we have been fighting for is on the point of being cast overboard. It is not that we lack enterprise, or leaders, or studios, or capital. It is the demand of the Ministry for man-power, and although there are only a few hundreds whom our studios can give up to national service, it is like parting with their life-blood.

For whether or not our property-men, electricians, camera-crews and the other personnel make good soldiers or munition workers, it is very certain that the highly specialised jobs they have been employed on cannot be filled by old men or girls. All honour to those who have come out of various sheltered lives to take up the task of men now engaged on the nation's defence, but it is impossible for them to replace the men who have been trained for studio production.

What makes the situation more difficult than ever is the fact that the Government is speaking with different voices. The Ministry of Labour must have the men; the Treasury wants the foreign exchange that the sale of our pictures overseas would bring; the Board of Trade also wants to see more business done, and in any event is offering no relief in the matter of the quota; and the Ministry of Information, if it is not fully alive to the propaganda value of every British picture sold overseas, certainly ought to be.

The figures we present in another column show how our studios will look when the demand for men has been satisfied—as it must be soon after midsummer; they will be depopulated. Now it is inconceivable that our producers as a body can be expected to sit down and accept passive submersion. They will fight for life.

It is not with the highest of hopes that they will ask the Minister for Labour to hold his hand. His answer—that he cannot afford to start wholesale exceptions—is obvious. However strongly the Trade arguments are put before him—and they will come from employees as well as employers—it would be foolish to count upon any relaxation of his demands.

Which would throw back on the producers the onus of thinking up a new policy. Why not start working it out at once? The Government needs every man under 40; it recognises the value of the film; it badly wants to see British pictures exported. The British studios have to make sense of contradictory demands. At the moment there only seems to be one way of doing this: it is a difficult way, but not impossible. It is, in short, to design and operate a system by which the different units put their attenuated resources into a common pool—hanging together, instead of hanging separately.

Long Shots

S. K. LEWIS'S DUAL HONOUR—A BLITZ PREMIERE —A RETIRING EXECUTIVE—FARCICAL CATEGORIES—C.T.B.F. NEWS— COLUMBIA'S CONVENTION

ON the eve of facing the contest for the Presidency of the C.E.A., Sydney K. Lewis was honoured with a commission with the rank of Lt.-Col. commanding a battalion of the Home Guard. Congratulations. It was obviously an earnest of his success in the Presidential stakes.

TO-DAY (Thursday) sees the reopening, during a week which has again seen damage in the neighbourhood by enemy action, of the well-known Studio One and Studio Two in Oxford Street, London. Both were closed last October as a result of an enemy air raid.

STUDIO Two opens, as before, as a news theatre, but Studio One, famous centre of Continental films, again resumes that rôle with "Circonstances Attenuantes," a light-hearted comedy, interpreted in the leads by Michel Simon and Suzette Dantes, who acted in "Kermesse Heroique." The film arrived in this country after an adventurous journey last June.

IT was pleasant to see this stronghold of Continental film art preparing for tonight's reopening, when General de Gaulle and a strong Free French contingent are expected. An unexpected and welcome visitor after the Press showing was Arthur Dent. The old scout slightly reduced in bulk (possibly from Surrey rationing), but genial as of yore, was very much at home with Fleet Street friends—but reticent on future plans.

WILL EVANS' quiet retirement to his Surrey home ten years ago removed him from active association with a Trade in which he was a leading figure. Many were the rumours that he would make a spectacular return as the head of this or that organisation, but this was not Will Evans' desire.

NOW he has passed, and one thinks of him not only as a powerful figure in the Industry but as one who consistently shunned publicity. Indeed, he made a request to the KINE. that a portrait block which was made for use in these columns should be returned to him, so that he could be assured that it could not be used again.

THE numerous friends of Lewin P. Samuel, director of Greater Scala (Birmingham), Ltd., who has been ill since before Christmas last, will welcome the news that he is steadily recovering. He is on the eve of leaving the nursing home for a quiet Derbyshire retreat, where he hopes to regain both health and strength.

ANOTHER Birmingham invalid is W. T. Hodge, vice-chairman of the Birmingham and Midland Branch C.E.A. He was unable to attend the last meeting of the Branch, and has been ordered complete rest for several weeks. To him, as to his older colleague, J. Lewin, the KINE. offers sincere good wishes for thorough recovery.

M-G-M is in particularly high fettle just now with successes scored all over the country with attractive product. "Strike Up the Band," playing at the Forum, Liverpool, has netted the highest returns experienced at the theatre since 1934, which is as far back as records go, while at the Savoy, Birkenhead, Savoy, St. Helens, Regal, Leigh, and Regal, Southport, grand business is reported. The Regent, Glasgow, has a similar tale to tell, even though it is playing second run there. "Waterloo Bridge" is another winner, topping at one theatre the highest return since 1937 with "San Francisco." "Pride and Prejudice" and "The Mortal Storm" are others which are "pulling them in."

MEANWHILE, at the Ritz, Leicester Square, W., "Gone With the Wind" is full at every performance. On Sundays queues begin to form at 8.30 in the morning for the 1.30 performance. That's enthusiasm!

A TRADE tragedy which will be keenly felt by his colleagues in the London and Home Counties district is that by which Gerry Rafer, joint managing director of Cohen and Rafer (who control kinemas at Kettering, Sevenoaks and Staines), lost his life in last Saturday night's raid on London. Mr. Rafer, who was 49 years of age, was on leave from the R.A.F.

A SECRET which has been very well kept leaked out this week when it became known that Miss A. Young, Acting Secretary of the Projectionists' Guild, was married some time ago to Jack Brownley, of the R.A.F.

MISS YOUNG'S work on behalf of the Guild, both before the departure of F. H. Woods to the East on N.A.A.F.I. duties and since, have been greatly appreciated by members of the Guild, whom she has served cheerfully and efficiently throughout her term of employment with the Guild.

David Selznick who has sold two films to Italy for $25,000, and has contributed this amount to a fund, the purpose of which is to provide Britain with sea ambulances, whose primary purpose is to rescue submarine victims

IN 1939, before the War broke out, the Bristol A.R.P. authority had a film made entitled "Bombs Over Bristol," with the object of encouraging A.R.P. work and to arouse the citizens to realise the need for protective measures. The film, which consisted of pictures, chiefly of the Spanish war, showed the havoc which intensive bombing attacks can accomplish, was distributed amongst the local kinemas for exhibition. In a recent blitz a large Bristol kinema was wrecked and all the films on the premises were destroyed, with one exception, and that was a copy of "Bombs Over Bristol," which was undamaged.

TWENTIETH CENTURY-FOX announces that plans are now completed for radio versions of two of the biggest films on the current schedule to be broadcast during the next few weeks. The first which takes place this month is an adaptation of "The Mark of Zorro." This film has achieved record business. Peter Creswell, B.B.C. producer, responsible for the successful broadcasts of "Monte Cristo" and "Mr. Smith Goes to Washington," will be in charge of production.

ON April 1, Douglas Moodie will present a radio version of "Tin Pan Alley," the box-office musical and successor to "Alexander's Ragtime Band." At the moment an intensive search is being made to find a "Betty Grable," and a considerable amount of press publicity has been given to this. Auditions are also being held to select an artist to portray Jack Oakie. Jack Beaver will be responsible for the musical score.

COLUMBIA'S second war-time Sales Convention is to take place at Blackpool this coming week-end. Presided over by Max Thorpe, General Sales Manager, the Conference will open on Saturday and finish the following Monday, and Columbia representatives from all parts of the British Isles will gather to hear what is described as a "highly important and startling announcement," together with Max's outline of the company's future plans and policy.

CONFERENCE delegates will see two big new Columbia productions—"Married —But Single" and "Escape To Glory," both of which figure prominently in Columbia's current screenings.

AMPLE proof of the public appeal of "The Prime Minister," the new Warner picture, is seen in the big business being done by the film at the Warner Theatre, Leicester Square. The critics have praised the production qualities of the picture and its entertainment values, but with that shrinking hesitancy which is part of a critic's make up have indulged in mild shudders at which they consider historical distortions.

SOME have accepted its inexactitudes and embellishments in the honest belief that we would never have a good historical or biographical picture if script writers stuck entirely to fact. Others support with equal vehemence the maxim, "truth is stranger than fiction." Of the crowded real life stories that English history can provide there are few more glamorous than that of Benjamin Disraeli, and these critics hold that "The Prime Minister" could have been as good history as it is entertainment, if Dizzy had been allowed to stand on his own feet. The difficulty lies in compressing years into minutes and looking up events.

IN this issue of the KINE. there are reviews on "Comrade X," a gay satire on the U.S.S.R., which includes its free approach to marriage, and "Son of Monte Cristo," an exuberantly ingenuous costume piece. The former gets a "U" certificate and the latter an "A." It may be claimed that both are entitled to the "U" but why make an exception of the less objectionable of two quite inoffensive films?

MARCH 31 ends the financial year of the Benevolent Fund and concludes a period which has been full of anxieties regarding ways and means. For this reason it is devoutly hoped by Reginald Bromhead and his fellow controllers of the Fund that those who are likely to be sending remittances will do so without delay. This request applies particularly to the proceeds of 25 per cent. charity shows.

RECENT additions to the list of Vice-Presidents of the C.T.B.F. are British National Films, Ltd. (£100) and Michael Redgrave (25 guineas). There must be many people within the Industry who would wish to be among this excellent company. The qualification is 25 guineas.

THE Fund has suffered one great disappointment. Pleading the increasing use by the B.B.C. of the kinema in the programmes, the work being done by film units in entertaining the Forces; and the main activities for charity undertaken by the Industry, a request was made for a broadcast appeal for the Fund. This, however, was refused, on the grounds that the C.T.B.F. functions for a Trade.

"GLEBELANDS" has been doing excellent work this winter. There has been a very fair "turnover" of convalescents and in some cases sufferers from enemy action. The number of guests is higher than in previous winters, but all there are looking forward to a genial spring. "Glebelands" is contemplating farming in a small way. Anybody got a pig or a couple of hens to make a start with?

A PROVINCIAL correspondent informs me that the next move of the N.A.T.K.E. will be to press their demands for an additional war bonus which will bring up wages to 25 per cent. on basic rates. No confirmation or denial of this proposal could be obtained from headquarters, and I personally consider the setting up of this target is more a matter of wishful thinking than of practical politics.

AT the same time, I should not be surprised to learn that the 7½ per cent. war-bonus already agreed upon by some branches, and now long negotiated by others, is regarded in the light of an instalment of the union's ultimate demands. These, I am creditably informed, are likely to represent a total increase of 12½ per cent. on the pre-war basic rate.—THE STROLLER.

Hot from U.S.

GELL ARRIVES IN HOLLYWOOD

Kine. New York Cable from Motion Picture Daily

***GEORGE SCHAEFER** names **Reginald Armour**, former RKO-Radio European manager, as personal studio assistant.*

***HERBERT YATES** urges no army supervision in defence propaganda films. He says the industry can make them more effective with less propaganda.*

***UNITED ARTISTS** will sponsor new producer bonus plan; it is also participating with Western bankers in a new financing scheme to attract new producers. The organisation will never join the Consent Decree, says Murray Silverstone.*

***TREM CARR** returns as head of Monogram production company, and plans 26 features and 24 Westerns.*

***W. J. GELL** arrives in America for conference with Ray Johnston.*

***UNIVERSAL GIVES** executives new seven-year contracts. Nate Blumberg, Cheever Cowdin, William Scully, Charles Prutzman, Cliff Work, Matthew Fox, all retroactive from January 1; in most cases it is equivalent to a five-year extension on present pacts. Cheever Cowdin cites an increase in the gross for three years from $18,000,000 to $27,000,000 and the conversion of a million dollar loss into a two-million dollar profit.*

***ERNST LUBITSCH** signs a three-year contract with Twentieth-Fox as producer-director.*

***WILLIAM RODGERS**, of M-G-M, pleads the use of conciliation arbitration to bring industry into harmony and unity.*

Close-Ups

By

Screencomber

ABUSE

FOLLOWING a slight altercation, but without wishing to revive an old controversy, might we remark that, while only gentlemen make officers, no gentleman could ever make a sub-editor.

DETROIT NOSE

"AGAIN that lark," as an old college chum of ours would often remark. That great B.O. attraction "the smellies" is here again. This time they oozed out through a screen to greet the awestruck nostrils of a Detroit audience. They provided a sort of aromatic theme song for the four stars.

Clark Gable was wafted on to the faint smell of pipe tobacco, while Spencer Tracy appeared amid a cloud of pine smells. Hedy Lamarr was heavy with "My Sin" and Myrna Loy drenched in "Christmas Night."

Think what might happen, however, if a thoughtless smells operator had got things mixed and two he-men like Gable and Tracy arrived smelling strongly of "My Sin" and "Christmas Night," or if "Screencomber" had been operating on his favourite perfume "Boozy Night" so that the glamorous leading lady arrived in a strong theme based on the "Hops" motif.

BREATH OF SPRING

THOUGH they still choke back a sob and tears of remembrance spring unbidden to their eyes at the mention of caviare, the critics are content with more mundane things these down-to-earth days. Witness the astonishing spectacle of the publicity agent who is being fawned on by the critics and lionised by their wives.

Is it his beauty, his wit or his charm? It is none of these things and yet see how the girls fight one another for his favours. The fact is that the man has openly boasted that he knows where a sack of onions is hidden and the critics, with tears of anticipation streaming from their eyes, wait eagerly on his every word.

Let us hope, for the Press Agent's sake, that the boast is no idle one, for though he may strut and posture, his little hour may soon pass and hell hath no fury like a critic who has seen a brace of onions snatched from his very grasp.

ECONOMY

EXHIBITORS in many parts of the country are finding the war helps considerably to keep down expense. Electricity bills have been cut by half since elaborate outside displays of neon or other lighting have been dispensed with as likely to attract the wrong type of customer. The wear and tear on carpets and seating is also a big item. Since the blitz some seats have hardly been sat on at all, so that the additional and considerable expense of re-covering them has been quite unnecessary. Some people, even in the Film Trade, are never content. "At that I'd like to see 'em covered just now and again," said an exhibitor.

CHARITY APPEAL

REPORTS that it may not be necessary to give their Sunday takings to charity have been perturbing exhibitors. It is easily understandable that these great-hearted fellows will be worrying how to spend the money, so with customary efficiency the "Screencomber" Home for Homeless Hops has been brought into immediate action. Exhibitors will be able to ease their consciences and help get rid of the extra cash by sending contributions to the above fund.

Do you realise that in every hundred or so barrels of beer there is some little orphan hop looking for a home? "Screencomber" does his best to help. A ready welcome awaits them, but expense is the great problem.

Send your gift immediately, money is needed urgently, so that these pathetic little homeless hops may be sure of a warm welcome. One swallow doesn't make a summer, not even a British one, so send your cash to "Screencomber" and let's have enough swallows for a perpetual summer.

YOUTH KNOCKS AT THE DOOR

A RECORD turn-out of prams was seen in a great protest parade organised by Hollywood's younger set. The protest, organised by Baby Sandy, was to draw attention to veteran screen actress, old Ma Shirley Temple's insistence on coming out of retirement to stage a come-back.

The younger set feel that Ma Temple is seriously jeopardising their chances of screen fame, and until she makes way for the younger generation, their hope of film advancement is limited.

"During her many years in pictures she must have amassed quite a tidy little packet; with that and her old-age pension she should be fairly comfortably off. Let her give youth a chance," Baby Sandy stated. Some of the speeches were completely inaudible because certain of the speakers refused to remove their comforters while talking. It is also rumoured that many of the studios were seriously perturbed when certain of their juvenile stars turned up next day suffering from acute milk hangovers.

Bruce Belfrage, famous B.B.C. announcer, is star of the topical two-reeler WAR FRONT recently completed by Strand Films for Anglo-American release

S.O. for Seventy Manchester Kinemas

LUMP SUM IN LIEU OF PERCENTAGE CONTRIBUTION

MANCHESTER Sunday opening controversy has at last been brought to a satisfactory conclusion, after many years wrangling.

The City Council, on March 5, approved Sunday kinemas, on the lines of the Watch Committee's recommendation, by 44 votes to 16. Seventy kinemas applied for licences.

There will not be any 10 per cent. charity contribution. The terms proposed by exhibitors of a lump sum payment, collected by means of a fee from each hall that opens according to its grading—£3 down to 15s. per Sunday—may result in a yield of more than £5,000 per annum.

Opening hours will be from 2.30 to 9.30 p.m.

Manchester Says "Thank You" With Cash

Sunday picture shows will be started in Manchester next Sunday, when the entire proceeds (gross takings), expected to amount to between £2,000 and £3,000, will be distributed as follows:—

65 per cent. to the Lord Mayor of Manchester's Distress Fund.
25 per cent. to the C.T.B.F.
10 per cent. to the N.A.T.K.E.

As the result of the meeting of the committee of the Manchester and Salford branch C.E.A., held on Thursday last, a r commendation to this effect has been sent out by the secretary (T. E. Robinson) to the 70 exhibitors who have been granted Sunday licences. Application is being made to the renters for free programmes of films, and the employees have volunteered their services.

Permitted opening hours are 2.30 to 9.30 p.m. City theatres will give continuous performances.

Ordinary commercial Sunday shows will commence the following Sunday, March 23.

Now that Manchester has obtained Sunday opening it is a foregone conclusion that the Salford City Council will follow Manchester's lead and that the Sunday opening movement will gather momentum throughout the Lancashire towns.

Training School for Projectionists

GUILD BLAMES C.E.A. FOR NEGLECT

Field for Aid from Manufacturers

ANOTHER strong plea to the C.E.A. to establish a training school for projectionists was made at a meeting of the London Court of the Guild of Projectionists. It was revealed that a request that the Association should inaugurate a proper apprenticeship scheme was turned down. If such a scheme were formed women should be specially catered for, as it was absurd to think that a woman could be taken into a projection box and become efficient in a short time.

If more men were called up, said the President, S. T. Perry, the question of the staffing of the projection room would be very acute.

In course of a discussion, members agreed that a training school was desirable, but difficult to start for financial reasons. There was also some doubt whether a qualified projectionist would be in any better position financially by reason of his training.

The President recalled that two of the three circuits were at different times on the point of concluding an agreement with the Guild for a training scheme, but the proposals had fallen through.

Quick Promotion for Trainees

C. G. Heys-Hallett urged that the matter should not be regarded as one for the C.E.A. or any circuit, but as one solely for the Guild to organise. The bait offered to a man by such a training scheme would be that, for example, instead of entering the box as a rewind boy, in six months' time he could become a second, and possibly in a further six months a chief.

R. H. Cricks thought that financial objections need not stand in the way, provided the co-operation of manufacturers could be enlisted. Thus, a trainee might receive his training in the arc lamp in the Ship or Morganite laboratories, on the mechanical end in the works of B.T.H., Kalee, or Ross; the K.R.S. or individual renters could provide training in film handling. Finally, prestige could be lent to the scheme by co-operation with the B.K.S.

The President spoke in appreciation of the interest that had always been taken in the Guild by the carbon manufacturers, but doubted whether the rest of the trade would give the same co-operation.

Reserved Occupations

The position of projectionists in regard to the Schedule of Reserved Occupations was also discussed. S. T. Perry said this had been included on the agenda because of suggestions that had been made that the reservation age would be raised to 30. One must, he said, give the C.E.A. credit for having secured the lower age limit. Assuming the age were raised, it would be wise to find out whether those called up wished to continue with their profession in the Service, and, if so, to pass their names and particulars to the appropriate quarter as soon as they have passed their medical, this because projectionists in the Army were selected from B1 grade and under.

A circular to this effect was being sent to all members. It was, however, pointed out that it might not always be to a man's advantage to elect to continue as a projectionist.

NEW ROMNEY MAY HAVE KINEMA

Non-Flam Only

New Romney Town Council have received an application for a licence for a hall at the Ship Hotel. It was stated that only non-flam film would be used, and the Clerk pointed out that in this case no licence would be necessary.

He was instructed to write, however, pointing out that the matter would be considered again with a view to any question regarding music, dancing or entertainments tax.

SUNDAY SHOWS WITHOUT TAX

Stage Plays In Kinemas?

LOOPHOLE IN NEW ORDER

THE POSSIBILITY OF KINEMAS OPENING ON SUNDAY WITHOUT THE BURDEN OF CHARITY CONTRIBUTION IS SEEN IN THE NEW SUNDAY OPENING ORDER PUBLISHED LAST WEEK BUT TO ESCAPE THE CHARITY CONTRIBUTION THEY MUST NOT SHOW FILMS.

The Order permits stage plays, stage dancing, singing and music and music-hall entertainment (but not boxing and wrestling).

A certificate from a competent industrial authority or from a competent military authority is all that is needed to go forward with an application, but a council may decide against such application.

The date of the regulations coming into effect is April 20.

The Order is divided into two main sections, the first relating to kinemas, the second to stage performances.

The first clause permits applications from a competent industrial authority "having regard to circumstances arising out of war conditions in which industrial work is carried on in or in the neighbourhood of a particular area." The competent industrial authority is a person authorised by the Ministry of Labour.

Thus, Sunday opening of kinemas can be made available in industrial as well as military areas.

The second section, dealing with non-film entertainment, sets out the procedure for applying to open and use premises in an area on Sundays for entertainments.

The licensing authority to which a certificate is submitted can still please itself whether or not it proceeds with an application for an Order.

But the Order once granted permission to open on Sundays must be granted unless the authority thinks there is good reason why permission should not be granted to the applicant or in respect of the place, for which application is made.

It is pointed out that the leading circuits who employ stage turns during the week would be able under the new procedure to concentrate these turns at the week-end in large centres and give a full programme in their kinemas without charity contributions.

The Order does not apply to Scotland and Northern Ireland.

LONDON MEETS LICENSING BODIES

Hours and Charity Tax

Two delegations from the London and Home Counties C.E.A. met the two major licensing bodies in its area, the London and Middlesex County Councils, on Monday.

Charity contributions was the subject of conference at the London meeting; closing hours at the Middlesex gathering.

The Middlesex deputation, composed of Sid Hyams, Coun. A. W. Green, Major Gale, R. H. Dewes and Arthur Taylor, discussed in the morning with Middlesex the possibility of establishing a definite time of closing kinemas suitable to all within the area.

The deputation in the afternoon which met the London Public Control Committee (now the authority controlling licensing) was composed of the same branch members as those attending the Middlesex appointment, but with the addition of Thomas France, Theo H. Fligelstone and Abe Freedman.

The meeting was in the nature of an informal talk on charity contribution assessment, which London exhibitors feel should be substantially reduced in view of the changed circumstances resulting from the war, especially with regard to the losses suffered as a result of actual or threatened enemy activity.

"WILL SHAKESPEARE" TO BE FILMED

Powell—Pressburger Announce Two

The director-writer team, formed two years ago, of Michael Powell and Emeric Pressburger, which has already made "Spy in Black" and "Contraband," and is currently producing "49th Parallel," announce two more films of outstanding interest.

These will be "Will Shakespeare" and "One of Our Aircraft Failed to Return," two of the most important and ambitious subjects yet attempted in this country.

MILITARY AUTHORITY WAS MISLED

Council Critics of Welfare Officer

SOUTH SHIELDS DISSENSION

THE action in respect to Sunday opening of a member of the South Shields Town Council in his capacity as welfare officer was mentioned at last week's meeting of the Council, which passed a resolution expressing alarm at the action of the competent military authority accepting and acting upon the advice of the member in question in direct opposition to the vote of the Council.

The resolution further accused Ald. Chapman of having in his capacity as County Welfare Officer **"misled the military authority on the question, and stated that he had no right to attempt to block the legitimate wishes of the people of the town and the Town Council."**

In replying, Ald. Chapman said he would not excuse the action he took. He was County Welfare Officer and he would not ask the Council or anyone else what he should do. They had nothing whatever to do with what he did. At the time, the only application for Sunday opening was made by an officer commanding about 100 men who were off duty 12 hours a day and had six kinemas within a quarter of an hour of their billets open six nights a week.

OPENING HOURS IN LIVERPOOL

North-Western Discussion

E. H. Whittell (area supervisor, South Morris Theatres in the Merseyside area) has tabled the following notice of motion for discussion at Friday's meeting of the North-Western branch:

"That application be made in Liverpool and all Merseyside areas for the immediate withdrawal of our existing restriction as to the hours of closing; or alternatively, an extension of hours so that kinemas can close at 10 p.m. instead of the existing earlier hour."

Other matters on the agenda include: Report agreement in respect of complaint from the Wigan section; report of interview by chairman and secretary with the Chief Constable of Liverpool concerning employment of firemen in kinemas; Sunday opening; Hoylake electricity charges. The following changes in nominees are notified: Astoria, Liverpool, from S. L. King to J. Kennelly (manager); Savoy, Birkenhead, from J. Kennelly to W. G. Crawford (manager).

G.-B. Spitfires

On behalf of the staff and directors of the Gaumont-British companies and Moss Empires, Mark Ostrer has presented the Minister of Aircraft Production with a cheque for £17,677, to be earmarked for the provision of three Spitfires to be named "G.-B.," "Black Velvet" and "Black Varieties."

J. G. MINTER

TWENTY SUBJECTS FROM RENOWN PICTURES

Country-wide Organisation Set up

THE recent acquisition by Harold Baim and James C. Minter of some twenty first-class features has focussed attention upon the activities of Renown Pictures Corporation, which have been so widened that a change of policy has been found essential to meet the increased business demands on the organisation. This has resulted in the establishment of a complete sales force in charge of Jack M. Phillips as sales manager.

HAROLD BAIM

The renting of the twenty features must necessarily be handled individually in each respective territory in order to provide exhibitors with first-hand information concerning the notable product now being handled by the company. The following exchanges have been established:—

London and Home Counties: P. Rose; **South Coast**: B. M. Ansell; **Birmingham**: W. Smith; **Cardiff**: A. Burn; **Liverpool**: M. Mott-Cowan; **Manchester**: L. Deal; **Leeds**: H. Kaplan; **Newcastle**: George Cowan, B. Fields; **Glasgow**: Horace Coxall.

Jack M. Phillips, who is in charge of sales, was for five years, and until recently, in charge of circuit distribution for General Film Distributors. He joins Renown at a time when his abilities will prove invaluable to the company and can be used to the utmost advantage. He will periodically visit various parts of the country to contact exhibitors directly; mainly, however, he can be reached at the company's head office at Independent House, 111a, Wardour Street, London, W.1.

"Gone to the Dogs" Success

A wide range of proved box-office properties has been acquired by Renown, including the George Wallace "laugh hit," "Gone to the Dogs," which eight weeks ago at its provincial Trade show was acclaimed to be "the most hilarious comedy that has ever been filmed."

Contracts on this subject are being negotiated so rapidly by Renown and so many exhibitors are curtailing their bars on this film that Cinesound of Australia are preparing another subject for George Wallace which they hope to put into production during the course of the next week or so and which should be available for exhibitors at the beginning of July.

At a sneak preview of "Gone to the Dogs" at a large provincial theatre recently the laughter and applause which greeted each new antic of this famous Australian comedian indicated the full implication of the appreciation that this feature received on its release on March 3. The Trade reports were unanimous on the comedy value of this excellent photoplay from "down under," which incidentally ranks as British Quota.

British Screen Service Product

With the cessation of the distribution activities of British Screen Service, Ltd., Renown have purchased the exploitation rights of all subjects handled formerly by this organisation.

New Stars in Well-known Subjects

Amongst the product recently acquired by Renown is a group of pictures formerly handled by one of the largest distributing organisations in the country, and the films which Renown have available from this group include such stars as Michael Redgrave, Margaret Lockwood, Emlyn Williams, Will Fyffe, Anna Sten, Pamela Keilino, Ben Lyon, Syd Walker, Carroll Levis, E. V. H. Emmett, Mary Clare, Leslie Banks, Elizabeth Allan, James Dunn, Ralph Morgan, Kay Walsh, Alan Marshall, George Houston, Leon Ames, Sylvia Sidney, Evelyn Brent, Cicely Courtneidge, Edward Everett Horton.

Exhibitors would be well advised to contact Renown immediately for this new group of product, which is available for immediate release and which product does not consist of a single reissue.

Among the numerous subjects which will be available and offered to exhibitors during 1941 are these films worthy of special mention:—

"Under Strange Flags," with all-star cast, concerning the further exploits of Pancho Villa, the Mexican outlaw, in a story which will thrill audiences everywhere.

"Criminal Racketeers," with H. B. Warner and Ned Sparks in the leading rôles. A film of organised crime and vice in the large cities of America, with an unparalleled climax.

"Jungle Treasure," a refreshing and different subject, a story of thrills and adventure in Africa's darkest jungle; complete "out of the general rut" type of booking.

"Secrets of Dr. Garlan," a new film and one which, it is guaranteed, will keep audiences keyed up with anticipation everywhere until the last reel of this drama is unspooled to them.

"Floating City," details of this five-reel subject will also be announced in the course of the next week or so. It is the first subject of its type and audiences will be able to join the producer in a trip across the Atlantic to New York in the world's greatest liner, *R.M.S. Queen Mary*.

"Phantom Express," featuring two well known artistes, is packed with drama and thrills.

These films, together with two further new British subjects, as yet untitled, will form part of Renown's offerings to exhibitors and will be followed during the year with more box-office attractions, assuring entertainment for the masses, which has been the keynote of the whole of this company's policy in the past three years.

New British Production

In conclusion, Renown announces that a script has been chosen for a subject which is to take the floor early in April under a well known producer and which is to have an all-star British cast, in a story which will appeal to every audience throughout the United Kingdom.

Fifth Column Subject

"UNDERGROUND" FOR EARLY FILMING BY WARNER

"UNDERGROUND," by Oliver H. P. Garrett and Garrett Fort, has been bought by Warner Bros. for early production at Burbank. The story is one of Nazi subversive activities carried on by short-wave radio.

May Robson in Lead

May Robson, veteran of stage and screen, has been assigned the leading rôle in the forthcoming "Miss Wheelwright Discovers America." Miss Robson will play the rôle of an expatriate American woman who returns from Switzerland at the outbreak of the war. Helen Westley will be seen as Miss Robson's travelling companion.

Priscilla Lane and Ronald Reagan have the romantic leads in the film, which Curtis Bernhardt is directing. Suzanne Carnahan and Mary Brodel will play their first featured rôles in the picture.

Jack's the Boy

Jack Oakie and Jack Haley have been signed to appear with Eddie Albert in "Navy Blues," a rollicking comedy of naval life, the action of which is laid along the San Diego waterfront and aboard several United States warships.

Contract for Shirley Ross

Shirley Ross, who has just completed her rôle opposite Dennis Morgan in "She Stayed Kissed," has been signed to a long-term contract by Warner Bros. Her first picture under the new pact will start some time in June. Miss Ross and her husband, Ken Dolan, are expecting a "blessed event" in May.

"No Hard Feelings"

William Lundigan and Maris Wrixon, who were teamed in "The Case of the Black Parrot," shortly to be seen in this country, appear together again in "No Hard Feelings," which William McGann is directing at Warner Bros. Burbank Studios. Other members of the cast are Ricardo Cortez, Regis Toomey, Don Douglas and Nan Wynn.

A scene from SECOND CHORUS, with Fred Astaire, Paulette Goddard and Artie Shaw (Paramount)

NEW PRODUCTS ANALYSED

DRAMA

Ellery Queen, Master Detective
Port Arthur

COMEDY DRAMA

Married—but Single

MUSICAL

Second Chorus

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 13 AND WED., MARCH 19

Thursday

Ellery Queen, Master Detective (*Columbia*)

Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Ralph Bellamy, Margaret Lindsay, Charley Grapewin, James Burke, Michael Whalen, Marsha Hunt, Fred Niblo, Charles Lane, Ann Shoemaker. **Director**: Kurt Neumann.

"Ellery Queen," the celebrated sleuth, will be seen on the screen in Columbia's "Ellery Queen, Master Detective," in the person of Ralph Bellamy.

A psychological murder provides Ellery Queen with the opportunity to display his flashing deductive abilities with such clues as a vanishing body, a statue, a jewel-handled dagger and a versatile raven keeping audiences in suspenseful, breathless anticipation. Humour and romance are intrinsic parts of the fascinating story. While in search of material for his newest piece of fiction, Ellery accidentally becomes involved in a murder mystery, and, incidentally, causes a beautiful young stranger to become the chief suspect. In order to clear the girl he manages to hide her successfully in the very apartment he shares with his Police Inspector father, even while Inspector Queen is himself ordering a dragnet out for the young woman. The girl, to make matters worse, is herself a would-be writer, who not only thinks very little of Ellery's abilities as a writer of detective fiction, but even less of his abilities as a detective. After all, he got her into a jam; he should get her out. And he does.

Friday

Port Arthur (*Columbia*)

Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Danielle Darrieux, Anton Walbrook, Charles Vanel. **Director**: Pierre O'Connell.

"Port Arthur" is a spectacular and thrilling story of the Russo-Japanese war at the beginning of the present century, and portrays an historical event which holds a strong topical significance to-day in view of the present situation in the Far East.

The story, which is based on historical fact, deals with a woman, part Japanese, who marries a Russian Naval Commander a few days before the outbreak of war between Russia and Japan. The girl, played by Danielle Darrieux, is approached by her brother, a high Japanese official in Port Arthur, to spy on the Russians. As the wife of a commander of a Russian destroyer this would enable her to obtain vital military information. The girl, torn between love for her Russian husband and loyalty to her brother, unwittingly gives information to the latter. The chief of the Russian intelligence traces the leakage of information to the girl and decides to have her shot as a spy. The girl's husband is stunned by the revelation and the secret service chief, to save the honour of a naval official, agrees not to take any action provided the girl promises never to see her brother again. When the girl discovers that her brother has stolen vital documents relating to the Russian fortification of Port Arlhur, fear and confusion prevent her from reporting the facts. The Japanese launch a great offensive and capture Port Arthus. The Russian Secret Service find that the girl has betrayed their cause to the Japanese. The story then works up to the problem of what her husband is to do. How the situation is eventually solved provides one of the most spectacular and dramatic scenes ever screened.

Tuesday

Second Chorus (*Paramount*)

Carlton 10.30 a.m.

Cast: Fred Astaire, Paulette Goddard, Burgess Meredith, Charles Butterworth, Artie Shaw, Frank Melton, Jimmy Conlon, Don Brodie. **Director**: H. C. Potter.

"Second Chorus," one of the gayest, freshest and most exhilarating entertainments, carries a heavyweight box-office punch by reason of its three-fold star attraction. Astaire, the nimble-footed, debonair leading man, now at the height of his triumphant career, has a dazzling new co-star in the person of the gorgeously alluring Paulette Goddard. "Second Chorus" brings Artie Shaw back to the dance band field with an enlarged orchestra. A year ago the clarinet wizard walked out on £50,000 worth of contracts and disbanded his musicians when illness struck him down. Now he comes back, more forceful and versatile than ever, with a much bigger musical outfit than his famous 14-piece band. "Second Chorus" also marks the debut as a comedian of Burgess Meredith, whose most famous screen work in the past has been in such analytical character rôles as he played in "Of Mice and Men" and "Winterset."

The picture is Producer Boris Morros' first for Paramount, the studio at which he formerly headed the music department. In it Morros demonstrates his theory that music can be made an integral part of the story and not merely spatch-cocked in as a series of interludes.

Married—But Single (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Rosalind Russell, Melvyn Douglas, Binnie Barnes, Allyn Joslyn, Gloria Dickson, Paul McGrath, Lee Cobb, Rosina Galli, Leona Maricle, Sig Arno, Don Beddoe, Gloria Holden, Sidney Bracy, Chester Clute, George Guhl, Jack Clifford, Hal K. Dawson, Charles Trowbridge. **Director**: Alexander Hall.

Claimed to be the funniest comedy they have ever made, Columbia's "Married—But Single" is a racy, fast-action story of a young couple who, first by plan and later by circumstance, are prevented from consummating their marriage. Tice Collins, a young mining engineer, returns from the wilds to marry Ann Winters, a pretty insurance executive, who has very definite ideas about the institution of marriage. Her idea is that she and Tice should make their marriage "practical" by not living together for the first three months. Then, if they find themselves intellectually compatible, they can go through with the arrangement.

At first this upsets Tice, but on the advice of his lawyer he decides to carry on with the marriage and overcome "difficulties" with the aid of flowers, champagne and the right setting. The lawyer's advice, however, proves wrong, because Ann remains adamant. From this point on the picture develops into a succession of situations and complications which are claimed to make "Married—But Single" as uproarious a laughter-hit as anything ever projected on the screen.

REPUBLIC IN FULL SWING

Judy Canova in "Sis" Hopkins

ON one of Republic Pictures' newest stages, named after Mabel Normand, the cameras are now turning on the first talkie version of "Sis Hopkins," the world-famous play, which, significantly enough, was also Mabel Normand's starring vehicle for Samuel Goldwyn in the silent days of 1919.

Budgeted for over $750,000, "Sis Hopkins" is rated as one of Republic's most ambitious productions, for the screen rights on which the company have paid no less than $50,000. Cast in the title-rôle is Judy Canova, who gave such an amazing performance in her first Republic vehicle, "Scatterbrain," which British Lion are currently releasing. Bob Crosby, band leader and brother of Bing, plays an important rôle in "Sis Hopkins" as Jeff Farnsworth, college student, the romantic lead in the picture. This is Bob's first dramatic assignment in films. He will also appear in musical sequences with his band. Susay Hayward, red-headed beauty, was borrowed from Paramount to play Sis's rich cousin. "Professor" Jerry Colonna plays Professor Colonna.

Judy Canova will sing six songs, including three numbers specially composed for her by Frank Loesser and Jule Styne. "Sis Hopkins" is under the direction of Joseph Santley.

"Mr. District Attorney" is also under production. The picture stars Dennis O'Keefe in the title rôle, with Florence Rice in the feminine lead, and Peter Lorre heads a strong cast, including Stanley Ridges, Minor Watson, Charles Arnt, Charles Halton, George Watts, Sarah Edwards and Helen Brown. William Morgan is directing.

Two more pictures are being readied for immediate production by Republic—"In Old Cheyenne," with Roy Rogers, and "Country Fair," with Lulu Belle and Scotty, a famous radio comedy team. Armand Shaefer is the associate producer.

Republic have also purchased an original story by Joseph Poland, titled "Cinderella in Washington," which will star Mary Lee, elevated to stardom as a result of her consistent performances in Gene Autry's pictures. The story is based on the incident of the West Virginia hillbilly girl who wrote to President Roosevelt that her birthday was the same as his, and then went to Washington to see him.

POSSIBLE MODIFICATION OF CHARITY CLAUSE

Mears Forecasts Official Trade Policy on S.O.

SPEAKING at the monthly meeting of the Portsmouth branch last week H. P. E. Mears, President of the C.E.A., said he hoped exhibitors would not take up a "sour grapes" attitude in regard to the Sunday opening of theatres and music halls without the imposition of a charity tax. As a body they felt aggrieved to think they could not get the same privileges, but they knew that the Government would not repeal the 1932 Act in war time.

Exhibitors could, however, ask the Minister to give some guidance to local authorities, continued Mr. MEARS, and to tell them that as the kinematograph Industry was hard pressed by virtue of an Act which was an iniquitous Act, they should use their discretion and put upon exhibitors the lowest possible charity clause that was necessary to carry out the law.

They would not get anywhere by asking why should the theatres have the privilege and not themselves. "I think," he added, "they have done us a good turn by getting it and the Minister has done us a good turn by giving it to them. Let us be thankful that they have got it and let us try to get it, but don't agitate to try to stop the theatres getting it. Two wrongs do not make a right."

The Chairman (CHARLES CLARKE), as one who looked after a theatre as well as a kinema, thanked the president for the attitude he had taken. Let them rather regard what had happened as a victory, for the injustice had been recognised of imposing a tax on entertainment that was agreed to be necessary on Sunday to uphold the morale of the people. He hoped that ultimately the tax would be taken off the kinema Industry as well.

The Employees' Union

The Secretary (A. DANIELS) reported that he had written to T. O'Brien (the General Secretary of the N.A.T.K.E.), asking for an adjournment of the negotiations for an agreement in the area, owing to the prevailing conditions. The members were not averse to arranging an agreement, but with one-third of the kinemas closed he did not think any useful purpose would be served by holding meetings at the present time.

In reply, Mr. O'Brien wrote that he quite appreciated the position, but while he was prepared to recommend his executive to adjourn the discussions so far as the City of Portsmouth was concerned they could in no way agree to do so in respect of kinemas outside the city, many of which were not affected by the war situation in the same way. He suggested that to make progress they should settle with the Isle of Wight on the basis of a separate agreement as they had already arranged to do.

Mr. DANIELS added that as the outcome of further correspondence a meeting of the Isle of Wight exhibitors was being arranged for a preliminary discussion, and Mr. O'Brien had been asked to meet them during the week commencing March 17.

The Secretary's action in the matter was confirmed.

Rating Adjustments

Some discussion followed on the position of exhibitors who had been seriously affected by war conditions, and Coun. SPICKERNELL suggested that the association might get into touch with the local Rating Officer to go into the matter.

Coun. MEARS, however, suggested that this was really a national question. Various towns had different systems of rating and they might not all be affected in the same way. He suggested that this was a matter which should be sent to the General Council for discussion, with a view to a revision of the rating of the kinemas, especially in areas where blitzed conditions existed.

Coun. SPICKERNELL moved that a resolution be sent to the General Council asking them to go into the matter in areas which were adversely affected by war conditions, and this was carried.

Be Prepared

Arising out of the question of fire watching, reference was made to local experiences, and much valuable information was given, particularly as to the need for being fully equipped with sand and fire extinguishing apparatus in case the water supply failed at a vital period during an air raid.

It was stated that the fire-watching scheme in Portsmouth was working very well, as the kinemas were completely staffed up till ten o'clock at night, and they were combining with other commercial premises to provide fire-watching parties during the night hours.

The Vice-chairman (W. ELLIOTT) said that in many cases their fire-watching arrangements were completed before there was any question of compulsion. In his own case, the kinema had been established as the headquarters and they watched the whole block of business premises. Arrangements had been made for a fire-watching party of six on every night of the week.

He had installed five bunks, where five could sleep and one could stop up to keep watch. He bought a number of blankets and a small gas stove had also been installed, so that the party were made very comfortable. They also had some women who were very keen volunteers.

R. DAVIES BEYNON said the great thing was to arrange for adequate storage of water, and he suggested the use of empty petrol cans of four or five gallons capacity, which could be obtained from the Salvage Director, Southern Command, Aldershot, at £6 per thousand. These could be kept in empty passages not used by the public, or stored on roofs, and were invaluable in the event of danger arising from incendiaries during a raid.

Staff Shortage

Reference was made to the proposed revision of the schedule of reserved occupations, and Coun. MEARS remarked that kinemas always had been and always would be willing to do everything that could help the Governmennt, but there were times when they had to put up a little stand.

There was, for instance, the question of their operating staff, and they would have to make a very serious representation to the Governmennt in regard to this, otherwise there was a strong likelihood of two-thirds of the kinemas having to close their doors. If the kinemas were a part of the war machine, and they were led to believe that they were, they had got to have the essential man power to keep them going.

They had to insist that a qualified first-class man must be retained in their theatres, otherwise, even if they had the women to teach, where were they going to get the instructor?

Individual Approaches

It was reported that an application had been made to the Portsmouth Watch Committee by one of the circuits for permission to open on Good Friday and Christmas Day, but Coun. SPICKERNELL said that this had been turned down because the application had not come through the Association. He suggested that it was very unwise for any individual theatre to try and alter the conditions of opening without the knowledge of the Association, and by pressing for Good Friday opening they might lose some of the priviieges they now enjoyed.

S. H. PARSONS said that for years the Branch had been agitating for Saturday morning performances, but did not succeed until an application was made for a Saturday morning licence for the Odeon, Southsea, but it was pointed out that this was a special concession for the exhibition to children of "The Great Dictator." The Branch had never expressed any desire for general opening on Saturday morning, although individual applications had been granted on several occasions.

Coun. SPICKERNELL added that he did not think they should expect their staffs to come in Christmas Day and Good Friday. The view was generally supported that any application for a variation in the conditions should not be made in future without the knowledge of the Branch.

Treasurer Resigns

A letter was also received from J. W. Mills, resigning his position as Trustee and Treasurer of the Branch, as he no longer felt equal to the duties, and the Secretary stated that Mr. Mills was not well, and he had also lost his theatre through enemy action.

The resignation was noted with regret, and F. B. B. Blake was elected to fill the position of Treasurer, while W. Eiliott was elected to fill the vacant trusteeship.

Changes

Notification was received from the General Secretary of the following alteration of nominees:—County Kinema, Fleet. C. L. Delph, manager, in place of T. W. Grosch; Odeon Theatre, Southsea, G. Smith, manager, in place of F. S. Webb.

It was also notified that the Gaiety Cinema, Ventnor, had been closed.

Harry Mears in the Chair

At the request of the Chairman, CHARLES CLARKE, the chair was taken throughout the meeting by the President, Coun. H. P. E. Mears, and a hearty vote of thanks was passed to him on the motion of Coun. SPICKERNELL, seconded by Mr. PARSONS, both for his guidance and support.

In reply, Coun. MEARS thanked the Chairman for the privilege of taking the chair, and said it was a great pleasure to come and see them at any time, and he hoped to keep up his contact with the Branch.

Katharine Hepburn in a scene in PHILADELPHIA STORY (M-G-M) which is having a successful season at the Empire, Leicester Square

THEATRES AND S.O.

Equal Treatment Demanded for Kinemas

That the kinema Industry, by entertaining the public, and the soldiers and sailors alike, is doing its bit in the war effort was claimed by W. S. Gibson, of Middlesbrough, chairman of the Northern Branch of the C.E.A., at a luncheon in Newcastle on Friday.

The luncheon was given by Mr. Gibson, as chairman, and W. Carr, of Seaton Delaval, vice-chairman, to the newly elected executive committee in accordance with custom.

Mr. Carr declared that the C.E.A. will not sit down while theatres and music halls were opened on Sundays without regard to charity clauses.

Other speakers included Alfred Smith, secretary of the branch; J. S. Snell, E. J. Hinge, T. F. Massicks and F. W. Morison.

Amongst those present was James McHarg, of Wallsend, 80 years of age and the oldest member of the branch.

FILM NEWS FOR THE EMPIRE

British Council's Success

The British Council's film department is responsible for the despatch of the official newsreel "British News," compiled by the department, together with other films, to nearly all the colonies in the Empire.

In spite of the technical difficulties which exist in many of the smaller colonies, these films are having very great success. Typical of the reports received from all over the world are the following extracts from a letter from the Colonial Secretary's office in Gambia:—

"I cannot express our gratitude for your help. The projector is a magnificent gift and will have a tremendous effect. The enthusiasm was very great when we had our first show, and 40 policemen had to be drafted to keep order outside the quadrangle in which it was given.

"We are now showing to audiences of some 500, and all get a good view and hearing. We can use the projector on the river boat which plies every fortnight up the river, while the crowd will be on the bank.

"The newsreels are very well chosen and there are some marvellous pictures. I have not analysed reactions yet, but it was obviously all a thrill. Also, the film 'Ashanti' was appreciated. We shall now look forward even more than before for the mail boats with new editions of the 'British News.'"

Francis Compton, Robert Montgomery, Carole Lombard and Robert Emmett Keane in a scene from MR. AND MRS. SMITH (RKO-Radio) recently Trade shown

Scots Protest Against English S.O.

GENERAL ASSEMBLY'S RESOLUTION

Presentation to Bro. Clark

A STRONG protest against the decision to empower local authorities in England and Wales to open theatres and kinemas on Sundays was made by the Commission of the General Assembly of the Free Church of Scotland last week. The resolution asked the Government to rescind their decision, "which so decidedly provokes divine judgment and breaks down the sure bulwarks of the nation's defence."

Lodge Anima, Glasgow

There was a specially good turn out of members and visitors at the regular meeting of the Lodge held last Wednesday in Masonic Halls, Glasgow.

The occasion was the annual P.G.L. visitation, and this deputation was headed by Brother W. Stevenson Cochran and Brother D. Belford Steven. The Lodge, as usual, received the perfect minute and hearty words of commendation from Brother Cochran.

Thereafter five candidates were put through the first degree by Brother W. Clark, I.P.M., assisted by other office bearers. The R.W.M., Brother Bendon, expressed his pleasure to the P.G.L. visitors for their mark of approval and also congratulated Brother Clark on his working of the first degree.

Short harmony followed, at an interval in which Brother Clark was presented by the Master, with a gold wristlet watch and a handbag for Mrs. Clark, as a mark of esteem and respect from the members of the Lodge for his services in the chair last year.

Cinema Club

The twenty-second annual general meeting of the Cinema Club takes place in Craig's Rhul Restaurant on Friday at one o'clock.

It has been rather a trying year for everybody, and if the club is to continue to function successfully and fill its useful sphere in Scottish kinema circles, it is incumbent upon the members to turn out in big numbers and see that the right men are put into office to carry on with the good work.

Poland on the Screen

Edinburgh Film Guild at their last show for the season, in the Edinburgh Caley on Sunday, presented a programme of Polish films which had been smuggled out of the country by Riga and Sweden.

A translation of the Polish dialogue was provided by a Polish officer at present in Edinburgh.

Musselburgh Changes

Joe Massey, who has been manager of the Ritz, one of the ABC houses in Edinburgh, for the past 6½ years, has acquired the Pavilion, Musselburgh, from the Musselburgh Cinema Company, Ltd., of which some of the Edinburgh Caley directors were the proprietors.

Mr. Massey, who was before that manager of the Arcadia, in Glasgow, received presents from the Ritz staff and from patrons, the latter included a handsome pigskin case and an electric clock with a desk light.

The new manager of the Ritz is Hector Morrison, formerly second operative at the Ritz, and for the last three months chief operator at the Regal, Edinburgh.

M.O.I. KINEMA AT BRISTOL

A sound projector and equipment is being installed in the Lecture Theatre at the Bristol Museum and Art Gallery and will be used by the Ministry of Information for the screening of propaganda films. Shows will be run on alternate weeks, starting on March 19. Admission will be free.

When the theatre is not being used by the Ministry it will be used for the exhibition of specialised films and it is hoped that permanent groups may be formed for regular showings of films of particular interest.

West Bromwich Watch Committee has transferred the licences of the St. George's and the Tower kinemas to John Roberts and A. C. Wigley respectively.

The Birmingham office of General Film Distributors, of which Harold Boodson is in charge, have returned to 42, Horsefair, Birmingham. Their telephone is Midland 4361-2-3.

SHEFFIELD INSISTS ON AUDITED ACCOUNTS

S.O. for 42 Kinemas

VIGOROUS DEBATE IN CITY COUNCIL

SHEFFIELD is to insist upon the submission of audited accounts should the city kinemas avail themselves of the privilege granted to some forty-two houses to open on Sunday. It is against this clause, particularly, to which the Sheffield C.E.A. have raised objections, and, at their last meeting, offered to double the flat rate figures for charity contributions, i.e., to between £10 and £50, based on the seating capacity of each hall

The Sheffield City Council, at their monthly meeting, confirmed the recommendation of the Watch Committee to grant permission for 42 kinemas to open on Sundays, and also the clause which stipulated that audited accounts should be submitted by the applicants, among other clauses.

The Town Clerk read a letter from the Sheffield C.E.A. offering the charity figures mentioned above. Copies of the branch's findings were circulated to each councillor, together with a covering letter, which included: " . . . this statement is being sent to you because in section 76 sub-section 1 and 2 of the Local Government Act, 1933, no one having any financial interest in any kinema making application for Sunday opening can take part in the discussion."

Coun. Harold S. Gent, chairman of the Sheffield C.E.A., and Coun. Herbert Oliver attended the Council meeting, and several exhibitors were in the public gallery.

Coun. Hill asked if the Watch Committee, in laying down the conditions, had studied those arranged by other local authorities; also, if the conditions varied from those in other cities.

Ald. F. Thraves, chairman of the Watch Committee, said they had considered replies from other authorities so far as they could be obtained. **Conditions varied in almost every case.**

Coun. Hill moved an amendment that the minutes be not confirmed, and the Town Clerk should circulate to councillors the conditions imposed by other local authorities.

He was not prejudiced, added Coun. Hill he had no financial interest in kinemas—but he was a munition worker. Why were workers in other cities able to enjoy Sunday opening and yet not those in Sheffield? The majority of the workers, and troops, were unable to understand why not.

"Is it the fault of the Watch Committee in imposing conditions which are not agreeable, or the kinema owners in refusing to listen to reasonable conditions?

"It is for that reason that I put forward the amendment. It is impossible for many workers to get entertainment, due to working long hours."

No Demand for S.O.

Coun. Smith said he would like the chairman of the Watch Committee to withdraw the minute. He thought there was no real demand. Within a short distance of Sheffield observations had showed that the majority who attended were children under sixteen.

Ald. Wilson said in regard to charitable contributions, it appeared to him to be "eye-wash" to salve the consciences of those people who objected to entertainment of that character on Sundays. The question of that should not enter into conditions at all.

Coun. Garnett said that Coun. Smith had no right to make a statement that there is no demand for Sunday opening when there is no foundation on which to build. To-day we are living and working in abnormal conditions. Formerly Sunday opening was meant only for the troops, but the position has changed. Workers are putting in long hours. They are entitled—if their morale is not to be broken down, and their efficiency in industry not be impaired—to some form of entertainment. Ald. Wilson was wrong if he thinks the Watch Committee put in the condition to salve their conscience and prevent Sunday opening. The conditions were unanimously approved.

C.E.A. Stands Firm

It is giving no secret away, said Coun. Garnett, that, as a member of the Committee, I had no fixed thoughts on a flat payment or a percentage, but, realising where the stumbling-block was, I pleaded with the C.E.A. delegates in that room to give way on that point. But, in their wisdom, or lack of wisdom, they were not prepared to budge.

The reason advanced was that it was going to entail a great deal of clerical work in getting out the figures. Frankly, no one was deceived by the statement. They had to get figures out for their own purposes. It only meant an extra carbon copy. I say this regretfully that we are bound to assume there must be some other reason for that situation.

A Reasonable Offer

Coun. Bolsover said the exhibitors' offer of a flat rate appeared to him to be reasonable. The Watch Committee and the exhibitors would know what the amounts would be. He understood that charities would benefit by £1,500 per year—a reasonable gesture. Businessmen would understand why they would not submit their Sunday opening receipts being semi-public property.

According to his information, of 258 areas opened on Sundays, only 24 asked for the percentage basis and not a fixed sum. Out of the total figure only four asked for audited accounts.

Ald. Thraves declared that Coun. Bolsover got figures which never came before them. Neither did the C.E.A. give them figures of this kind.

He is surprised the Watch Committee has stuck out for an audit of accounts. This is based on advice we got from a Government circular.

We are expected to support the Government. That advice is "that the amount given to charity should bear some proportion to the amount taken." The minutes were carried.

Films in Yorkshire Churches

Films are now being presented at a number of country churches in the York area.

One enthusiast for this means of reaching the laity is the Rev. John Wansey, Vicar of Amotherby, near Malton, who has been showing religious films for some time, with considerable benefit to the size of his congregations.

Arthur Askey, "Stinker" Murdoch and Kathleen Harrison in GHOST TRAIN (General Films) reviewed in this issue

Sunday Opening Hours in Birmingham

EXHIBITORS' APPLICATION

Trade Show Clash Complaint

REPRESENTATIONS requesting an extension of the Sunday opening hours in the Birmingham area are to be made by the Birmingham and Midlands Branch of the C.E.A. at a special sessions to be held on March 17, at which the case for the branch will be submitted by Counsel. Complaints were made at the recent meeting of the branch regarding the clashing of Trade shows

A letter from the Clerk to the Justices pointed out that at a special sessions to be held on Monday next (March 17) the magistrates would be prepared to hear representations on the subject.

The Branch decided to retain counsel to submit its case, and a sub-committee consisting of the chairman (C. H. Russ), Capt. S. W. Clift, and E. B. Gold, was appointed to confer with him prior to the Sessions.

Reference was made to the position at Wolverhampton. The secretary gave details of a recent interview with the chairman of the Watch Committee and the Town Clerk, and also read correspondence with the latter and the general secretary N.A.T.K.E.

S.O. Application Expenses.

The meeting also considered a letter from J. N. Robson, managing director of Craven Cinemas, Ltd., in regard to the recent Sunday opening application at Ludlow. Mr. Robson stated that the legal costs incurred in this joint application amounted to £46 11s., and desired to know if the Association would make a grant towards this expenditure.

The Secretary pointed out that the C.E.A. could not be expected to pay legal costs incurred by members unless they had been approved beforehand. Otherwise it would be committed to unlimited expenditure. However, in view of the exceptional circumstances, the Branch decided to make a grant of £10 10s. towards the costs.

Invidious Preferences.

At the January meeting the attention of members was drawn to the fact that in certain areas of Staffordshire, while kinemas were required to close at 9 p.m. on weekdays, dance halls were permitted to carry on to a much later hour. The Secretary was requested to write to the Chief Constable urging that the same facilities should be given to kinemas as were given other places of entertainment.

This resulted in a letter being read in which the Chief Constable stated that he was unable to agree to any alteration of the 9 p.m. closing rule for kinemas. He pointed out with regard to dances which continued until a later hour that it was the Government's intention that they should not be considered as falling within the same category as kinemas. Special provision was made in an Order issued under the Defence Regulations in respect of premises used for dancing.

The meeting also considered the position at Walsall where dances, including cabaret shows, were being held in the Town Hall on Saturday nights from 6.30 p.m. to 11 p.m. According to the local Press reports on the previous Saturday over 900 people were present at this dance. Following some discussion the Branch decided to take "appropriate action."

Unsuitable Sunday Films

On behalf of the Sunday Films Committee H. F. Cornforth reported that at its last meeting the Committee considered three films which had been Trade shown recently were unsuitable for inclusion in a Sunday programme. A complaint was made of the clashing of local Trade shows. No fewer than four feature films were Trade shown in Birmingham that morning. It was obviously impossible for exhibitors to attend all four. The Secretary was instructed to write to the renters requesting that such clashing should be avoided in future.

Support for Lewis

Arising out of the report of the February meeting of the General Council members were reminded of the ballot arrangements for the Presidency. Those who had not already done so were asked to support S. K. Lewis by returning their forms to Head Office forthwith.

The Branch considered applications for permission to exhibit slides by the Motorists and Pedestrians Association and the Shipwrecked Fishermen and Mariners' Royal Benevolent Society. These were granted subject to the discretion of the managements concerned.

Votes of Sympathy

Before proceeding with the business on the agenda the Chairman made sympathetic references to the deaths of F. Hardy and H. A. Yoward, two old and respected members of the Branch. A vote of condolence with their families was passed in silence, all members standing.

Fire-watching Problems Worry Dundee C.E.A.

DUNDEE exhibitors are considerably worried about their responsibilities in the matter of fire-watching, and this question was debated at the local branch meeting last week.

Members learned with surprise that there was no compensation paid for male fire watcher volunteers under the age of 18 or over 60 years.

There was discussion on other difficulties of this problem. It was stated that kinema managements were trying to do all that could be done in the matter, but that the smaller kinemas were finding it quite impossible to have complete fire-watching parties on duty during the times when the kinemas were closed. It meant that kinemas with only evening performances had 19 hours a day in which fire watchers would be required.

In addition, there was the period between from Saturday evening to Monday evening. It was also pointed out that kinema roof spaces differed from industrial premises which employed larger staffs as compared with kinemas. Managements have, however, either sent in their schemes to the local authorities or notified them of their position.

P.R.S. Inquiries

A letter was received from the Performing Rights Society seeking information about the increase in admission prices. This was a surprise to the members in view of the fact that the increase had taken place all over the country.

Helping the Red Cross

The section is to co-operate with the Red Cross during their nation-wide appeal on a week in June and a "tie-up" is to be arranged with the showing of films with a medical interest. Collections will also be taken in the kinemas during that week.

Appreciation

A letter was received from Lord Provost of Dundee thanking the kinemas for showing the War Weapons Week trailer in which he gave a talk to the citizens to help in the city's war weapons week.

New Arrangement

An important alteration is to be made in the date of monthly meetings, and in future they will be on the last Tuesday of the month and not the first. Next meeting is March 25.

Louis Hayward, George Sanders and Joan Bennett in SON OF MONTE CRISTO (United Artists) reviewed in this issue

SHEFFIELD HOURS

Evening Show Anomalies

Sheffield Licensing Bench agreed to cancel extensions to 20 Sheffield suburban kinemas granted to them which permitted opening before noon.

W. I. Mitchell, for the applicants, said permission was granted previously for 24 kinemas to open earlier. A condition imposed was that they should close within a half-hour after black-out.

Four of the central halls were complying with that condition, but he was afraid others were unable to see their way to being bound by such a condition. They would leave the position to be dealt with when a renewal of the music and singing licences was applied for in October.

The 20 suburban houses affected could not open their doors if bound by the condition. There were so many working people who could not attend daytime shows, and were dependent on evening shows for relaxation. The exhibitors intended to close their doors as early as possible.

There were 34 other houses on whose licence the closing condition was not endorsed, and they could remain open until 11 p.m. if they wished, so that anomalies would arise.

"If the bench decided to insist on these licences standing in respect of the 20 applicants it would mean some of them shutting down completely, or they would carry on and let the police prosecute them, which would raise some very intricate questions. They do not want that. They want to work in conjunction with the licensing authority, but they do not want anomalies," he added.

Edward Small
presents

THE SON OF MONTE CRISTO

Starring

LOUIS HAYWARD • JOAN BENNETT

with GEORGE SANDERS
FLORENCE BATES MONTAGU LOVE

SCREENPLAY BY GEORGE BRUCE • DIRECTED BY ROWLAND V. LEE

A Rowland V. Lee PRODUCTION

PROVINCIAL TRADE SHOWS

BIRMINGHAM,	West End.	18 March at 10.30 a.m.
CARDIFF,	Empire.	14 March at 11. 0 a.m.
LEEDS,	Odeon.	14 March at 10.45 a.m.
SHEFFIELD,	Regent.	19 March at 10.45 a.m.
LIVERPOOL,	Trocadero.	19 March at 10.45 a.m.
MANCHESTER,	Gaumont.	14 March at 10.45 a.m.
NEWCASTLE,	Queens.	19 March at 10.45 a.m.
GLASGOW,	Paramount.	21 March at 10.45 a.m.

Distributed by UNITED ARTISTS

FRANKIE DARRO

and **MANTON MORELAND**

IN A MONOGRAM ACTION DRAMA

YOU'RE OUT OF LUCK

TRADE PRESENTATION

PHOENIX THEATRE, FRIDAY, MAR. 21, at 11

PATHE · PICTURES LIMITED
The Seal of Quality

PATHE GAZETTE PUBLIC NEWSREEL - NO. 1 -

Not Concerned About Kinema Profits

DECLARES ISLE OF MAN RATING AUTHORITY

WHEN the Isle of Man Assessment Court held its annual sitting at Douglas, the Strand Cinema Theatre Co., Ltd., applied for a further reduction in the valuation of the Picture House, the Strand and the Palais de Danse, Douglas.

The pre-war valuation of the Picture House was £848, and this was reduced last year to a war time reduction of £566; the rateable valuation of the Strand Cinema was similarly reduced from £580 to £387, and of the Palais de Danse from £480 to £320.

B. W. McPherson, barrister for the applicants, said the earning power of the properties had been reduced by the loss of seasonal business and by the lower prices for admission now prevailing. Members of H.M. Forces were admitted at half-price. The black-out had also affected business. On the other hand, running costs were higher.

The net profits for the year 1940, counsel stated, were approximately one-half what they were in 1939.

R. Kinley Eason, on behalf of Douglas Corporation, opposed the application. He said that after the gracious treatment this company received last year their action in making a further application was not only unjustifiable but could almost be described as greedy. In any case, he submitted, the Court should not consider the application without evidence being given.

"We are not concerned about profits; we are talking about the rates of this company, and the application as presented discloses no grounds for making any alteration in the assessment," he said.

The Chairman said the Court was not satisfied on the application as presented, but would adjourn the matter to a sitting to be held in April, when evidence could be produced to them.

A. E. Kitto, chairman of the Palace and Derby Castle Co., who is a member of the Court, did not sit in the case.

BLACKING-OUT KINEMAS

Question of Responsibility

The question as to whether a company owning a kinema who had delegated their powers to a manager could be held responsible for a black-out offence was raised at East Penwith Sessions when Arthur James Firth, manager of the King's, Camborne, was summoned for allowing a light to be visible at the kinema. Sound and Movement Cinemas, Ltd., Plymouth, owners of the house, were also summoned for permitting the light to be visible.

Police evidence was given to the effect that light was visible through eight glass entrance doors, and windows on the first floor had not been blacked out, and the reflection of the light was clearly visible from outside through the windows.

When the manager was approached he said no black-out material had been provided by the company, and without their authority he was not in a position to act. Since then, however, the windows had been effectively blacked-out.

A solicitor, representing the company, contended that as they had delegated their powers to the manager and the area to see that the regulations were observed they could not legally be held to be occupiers of the premises.

The prosecution maintained that as owners and in a legal sense occupiers of the premises the company should see that the black-out regulations were complied with, and this they had not done.

The company's area supervisor said the arrangements at Camborne were based on a scheme at the company's Truro kinema which had been approved of by the county architect and the A.R.P. police inspector.

The bench found the case proved against both defendants, who were each fined £1.

GENERAL FILMS IN BIRMINGHAM

Harold Boodson Now in Control

Until recently Midland Manager for Grand National, **Harold Boodson**, one of the best-known figures in renting circles, now has charge of the Birmingham Branch of General Films, with headquarters at 42, Horsefair, Birmingham. He had been associated with film renting since 1911, when he joined the Birmingham staff of the old Ideal Co., and that marked the commencement of over a quarter of a century's association with Gaumont British Distributors and kindred companies. In 1937 he returned to Birmingham from Newcastle-on-Tyne to become Midland Manager for Columbia, for which company he subsequently took charge of the Manchester Branch.

At the Birmingham Branch of G.F.D. he succeeds **D. M. Robertson**, another popular and well-known figure in Midland trade circles. After serving Pathé in Birmingham and Liverpool, Mr. Robertson was appointed Midland Manager for Universal, a position he successfully filled for twelve years prior to its incorporation with G.F.D. After severing the No. 1 territory under Ben Rose for G.F.D., Mr. Robertson succeeded the latter as Midland Manager two years ago.

Phyllis Calvert and Michael Redgrave in KIPPS, which 20th-Fox will Trade show on March 26 at the Century Theatre

LONDON BLITZ AFFECTS MARKETS

Share Business Dull

WITH the resumption of the London blitz, the kinema share market once again resumed a dull tendency, after the slighter better tone of recent weeks.

But on balance a few shares have moved in favour of holders.

On the week, A.B.P.C. ordinary were 1½d. higher at 5s. 1½d., the 6 per cent. preference 4½d. higher at 12s. 9d., and the 5 per cent. debenture 5s. higher at £88½.

Sound City 6 per cent. preference again received support, and rose a further 7½d. to 2s. 1½d.

P.C.T. "B" preference were also better, at 14s. 4½d., compared with 13s. 9d. a week earlier. P.C.T. Construction 7 per cent. preference rose 4½d. to 19s. 4½d.

Odeon 5 per cent. debentures were £1 up at £69, while Moss' Empires preference gained 6d. at 13s. 7½d. Moss' Empire ordinary, however, were 6d. lower at 11s. 4½d.

Elsewhere, African Theatres ordinary were only 23s. 1½d., against 24s. 3d. Gaumont British 10s. ordinary lost 1½d. at 1s. 4½d., and Mde. Tussaud's preferred ordinary 10½d. at 1s. 6d.

NAMES in the NEWS

MARCOSO AT GRAYS—BRISTOL APPOINTMENT—ACTOR AS MANAGER—MIDDLESBRO' CHANGES

Richard E. Marcoso, who has taken over the general management of the Ritz, Grays, owned by Lou Morris, has a long experience in theatre management both in South Africa and in England. He was three years with the Union-A.B.C. house, Regal, Abingdon, Berks, and before that was with Odeons (where his Mickey Mouse Club won an award for the most charitable good deeds) and manager of the first news kinema in the South of England, The Lounge, Exeter. Mr. Marcoso is a member of the KINE. Company of Showmen, and expects the Ritz will give him ample scope for publicity.

Tony Lister, manager of the Clifton York, is shortly joining the R.A.F., members of which and other units of the Forces have frequently been entertained at the Clifton. He will be greatly missed by the hundreds of juvenile kinemagoers in his suburb, by whom he is affectionately known as "Uncle Tony."

A. T. Miller, who has been appointed as manager of the Orpheus, Henleaze, Bristol, has been in the business for the last 26 years, practically all of which he has spent in the Bristol area. He has had experience both on the managerial and technical sides; he started on renting with George Rees at the old Eureka Exclusives, then he became a projectionist at various kinemas in the city. Going on the managerial side, he had charge for three years of the Zetland Road house, now the Scala, and when that theatre was taken over by Harris Cinemas, Ltd., he became chief of the projection staff of the circuit, a position which he also held for another local circuit, Atkinson's Pictures, Ltd. When the Orpheus was built some three years ago, he became chief projectionist there, retaining that position until his appointment as manager, in which he succeeds **H. K. Guscott**, who has joined the Forces.

John Michael Rushworth, 13-years-old son of **Harry Rushworth**, manager of the Empire, Warrington, received a wound in the left leg below the knee as the result of a shot being accidentally discharged from a revolver. The mishap occurred while he was playing with a companion.

Frank Pye for the past four years, manager of the Grand Theatre, Lancaster, has joined the Royal Air Force this week. He has been engaged in various capacities in the entertainment world of Lancaster for the past twelve years

Manager to Fire Chief

Formerly well known in the Industry—he was at one time manager of two kinemas—**David Drummond** has been appointed chief officer of Formby Fire Brigade. He joined Salford Fire Brigade eleven years ago. His father, David Drummond, senior, is chief officer of the Manchester Fire Brigade.

Owen Monaghan, assistant manager, New Savoy, Glasgow, has been appointed to a similar post at the King's Theatre, Dundee. Mr. Monaghan is a native of Glasgow, and began his career at the Paramount and later went to the Cinerama and then the New Savoy.

Billy Watts, who has been appointed manager of the Tatler News Theatre, Birmingham, is better known as a film actor, for he has played in nearly 150 productions, his most recent being "Freedom Radio."

Billy Watts

It will be remembered that Billy played opposite Renée Houston in "Happy Days are Here Again," Frances Day in "Temptation," etc., but lovers of the thriller will know him as the ace screen reporter, a rôle he has played in some 36 pictures. In addition to his stage and screen work, Billy also found time to run Doddy's Club and The Brown Derby in Leicester Square. Meanwhile, he tells the KINE. that business at the Tatler, notwithstanding the early closing hours, continues to be on the "up and up."

"Bob" Rigby has been appointed general manager of the circuit controlled by Cyril Joseph, the well-known Birmingham exhibitor. "Bob" comes to the Midlands from Lancashire, where for the past seven years he has been associated with the Marks Circuit. He joined that organisation as manager, and for some time past has occupied the position of assistant booking manager. In order to introduce Mr. Rigby to Birmingham renting managers and their staffs Mr. Rigby invited a party of them to an informal luncheon at the Midland Hotel, on Wednesday of last week.

The familiar figure of that Midland kinema veteran **Waller Jeffs** is temporarily missing from the Picture House, Stratford-on-Avon. His numerous friends will welcome the news that his illness is not of a serious character, the week-end bulletin stating that he was steadily recovering.

Leaving Tees-side to take up the managership of the Majestic, Leeds, **W. Mayne Cleminson**, manager for three years of the Gaumont Palace, Middlesbrough, departs from the district with many regrets.

Curiously enough, Mr. Cleminson started his career as assistant manager at the Majestic Kinema, Leeds. Before following the managerial side of the business, he was organist at the Scala, Harrogate. At Middlesbrough he used to entertain his audiences at the organ every Friday night. **C. Smelt** will be Mr. Cleminson's successor, from the Arcade, Darlington. Four or five years ago he was manager of the Pavilion, Middlesbrough.

E. D. Appleyard, manager of the Regal, Altrincham, has been appointed to succeed E. Haugh at the Broadway, Eccles. New manager of the Regal is **L. Zeitlin.**

Company Notes and News

NEW PRIVATE COMPANIES

F.J.B. Theatres (London), Ltd.—Registered March 5. Capital, £500 in 500 shares of £1 each. Kinema proprietors. Fdk. J. Butterworth, 1, Greystone Road, Lincoln, theatre proprietor, is one of the first directors. Secretary: R. F. Marshall.

MORTGAGES AND CHARGES

Gaumont-British Picture Corporation, Ltd., 142-150, Wardour Street, W.1.—Mortgage dated March 28, 1938, charged on (a) Savoy Pictuge House and 46 and 48, Victoria Street, Grimsby, and (b) benefit of licences, etc. (being property acquired by the company on February 12, 1941). Amount owing: £15,000. Registered pursuant to Section 81 of the Companies Act, 1929. Holders: Law Debenture Corporation, Ltd.

Ionic Theatre, Ltd. (formerly Golders Hill Picture Palace Co., Ltd.), Eagle House, 110, Jermyn Street, S.W.—Mortgage on the Ionic Theatre, Finchley Road, N.W.11, etc., dated February 17, 1941, to secure all moneys due or to become due from the company to the National Provincial Bank, Ltd.

Ovenden Pioneer Picture House Co., Ltd., Wheatley Lane, Lee Mount, Halifax.—Mortgage, dated February 1, 1941, to secure all moneys due or to become due from the company to the National Provincial Bank, Ltd. (See also "Satisfactions.")

Cinema-Television, Ltd., 142-150, Wardour Street, W.1.—Charge dated April 5, 1938, on freehold land, factory buildings, etc., in Worsley Bridge Road, Lower Sydenham (being property acquired by the company on December 17, 1940). Amount owing: £8,906 5s. Mortgagees: London Investment and Mortgage Co., Ltd.

Ritz Entertainments, Ltd., Cinema House, High Street, Whitton.—Debenture, as collateral security, dated February 13, 1941, to secure £2,400, charged on Ritz Cinema, Whitton, Middlesex. Holders: Halifax Building Society.

SATISFACTIONS

Theatre (Grimsby), Ltd. (in voluntary liquidation), 142-150, Wardour Street, W.1.—Satisfaction in full on February 12, 1941, of mortgage dated March 28, 1938, and registered April 12, 1938, securing £15,000.

Ovenden Pioneer Picture House Co., Ltd., Wheatley Lane, Lee Mount, Halifax.—Satisfaction in full on January 31, 1941, of mortgage dated January 12, 1935, and registered January 17, 1935, securing £2,600. (See also "Mortgages and Charges.")

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Oxford Films, Ltd., 49, St. James's Street, S.W.1.—S. B. Smith, of 4 and 6, Throgmorton Avenue, E.C., ceased to act as receiver and/or manager on January 4, 1941.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord.	24/3	23/1½	- 1/1½
Assoc.Brit.Pic.Corp.5/- Ord.	5/-	5/1½	+ -/1½
" 6% Pref.	12/4½	12/9	+ -/4½
" 5% Debs.	£88½	£88½	• £1
A.P.P.H. Ord.	4/10½	4/10½	—
Baird Tele.20% Pref.Ord.2/6	-/1½	-/1½	—
" Defd. Ord. 2/6	-/1½	-/1½	—
Brit. & Dom. Films £1	1½	1½	—
Brit. Lion Pref. Ord.	1/6	1/6	—
Capital & Prov. News 5/-	9	9	—
Gaumont-British Ord. 10/-	1/6	1 4½	— - 1½
" "A" Ord.	-/6	-/6	—
" 5½% 1st Pref.	5 7½	5 7½	—
" 4½% New Debs.	£58½	£58½	—
General The. Pref.	2/3	2/3	—
" 6½% 1st Mort Deb.	£65	£65	—
Mde. Tussaud New 1/- Def.	-/3	-/2½	— - /0½
" £1 Prefd. Ord.	2 4½	1/6	— - 10½
Moss Empires £1 Ord.	11/10½	11/4½	— - /6
" £1 Cum. Pref.	13/1½	13/7½	+ -/6
Odeon 5/- Ord.	4/9	4/9	—
" 6% Cum. Pref.	9/9	9/9	—
" 5% Debs.	£68	£69	• £1
P.C.T. 7½% Ptg. Pf. Ord.	8/6	8/6	—
" Cum. "A" Pref. £1	17/3	17/3	—
" Cum. "B" Pref. £1	13/9	14/4½	+ -/7½
" Const. 7% Pref.	19/-	19/4½	+ -/4½
Sound City (Films) 6% Pref.	1/6	2/1½	+ -/7½
Stoll Th. Corp.	-/9	-/9	—
Twentieth Cent. 6% Pref.	-/3	-/3	—
Union Cinemas Ord.	-/1½	-/2½	+ -/0½
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	-/6	-/6	—
Union Cine.Sub.Prop.6% Pref.	10/6	10/6	—

£1 shares unless otherwise stated. • Nominal.

BRITISH CINEMATOGRAPH THEATRES

Improved Finances

British Cinematograph Theatres, whose meeting was held at Southampton, reports a profit for the year to January 31 last of £5,214, compared with £2,582.

This year's profit includes £971 profit on surrender of lease redemption policies.

Taxation reserve receives £1,000, against £650, and depreciation £365, the same.

The sum of £11,702 is carried forward, against £6,882.

The company's finances have been considerably improved. In place of a bank overdraft of £5,578 there is now a credit balance of £3,000.

DIVIDEND AGAIN PASSED

Metropolitan Cinema Investment Corporation, which for 1939 paid 10 per cent. on account of cumulative ordinary dividend arrears, has had to omit payment of a dividend for the year to September 30, 1940.

The dividend is now in arrear since September 30, 1934.

Kinetours, Ltd.

We are informed that the registered office of Kinetours, Ltd., is now at Grosvenor Buildings, Corporation Street, Lincoln. Telephone: Lincoln 1994.

TYPEWRITERS FOR NATIONAL SERVICE

H.M. Stationery Office ask all owners of typewriters to offer for purchase any which they can spare. These are urgently required for work of National importance. Offers of machines not more than 15 years old and in good working order should be made at once to :—

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NATIONAL IMPORTANCE OF THE KINEMA

Employees and Reservation

T.U. Representations

The N.A.T.K.E., in offering to meet Sir William Beveridge, Under Secretary of the Ministry of Labour, on the subject of labour reservation in the entertainment industry, has emphasised in a letter the main arguments for further consideration before the call-up of employees becomes effective. The main points are :—

We share the view of leading members of the Government and of many Government Departments, that the entertainment industry does, and will require increasingly to, perform a work of the utmost national importance. . . .

If it becomes the policy of the Government to close down places of entertainment, then the matter of reservation is disposed of. If the industry is to carry on its national work it must at least have the key men and specialists to do so.

We do not ask that all employees in the Industry should be reserved. Thousands of them are already with the Services. But we do ask that certain essential key and specialist positions continue to be reserved. The work of the four principal grades cannot be done by older or unfit men or women. Firstly, there are not sufficient older or unfit men available, even were they amenable to the specialist training necessary. Secondly, women are not attracted to the work and they could not be found nor trained in sufficient numbers to take the place of those to be called up under the Revised Schedule.

More particularly, we submit :—

Over 3,000 men are affected by the proposed change. To take away the first and second projectionists means the closing of the majority of kinemas, with the consequent unemployment of thousands of other grades. . . .

The effect of the proposed drastic changes will mean the extinction of the British film producing Industry by the end of the present year, notwithstanding the present efforts of the Board of Trade and Trade interests to evolve a plan to help and to maintain it.

We make the strongest representation to you urgently to reconsider the position, and to reinstate the grades referred to, to the Reservation obtaining prior to April, 1941, or alternatively, to include under Part II of the new Schedule, the occupations herein dealt with, in the list of "protected" work.

T. O'BRIEN,
General Secretary, N.A.T.K.E.

A. C. T. DEMANDS

"Reserve Our Man-Power"

THE crisis precipitated in the production and exhibiting sides of the Industry by the new call-up plans of the Government has caused both the N.A.T.K.E. and the A.C.T. to register rigorous opposition against the proposals and to request the reservation of the necessary man-power to carry-on.

The Executive Committee of the A.C.T. discussed the proposals outlined recently by the President of the Board of Trade.

A detailed resolution will be submitted to the annual general meeting of the Assotion endorsing both proposals in principle and welcoming the declared intention of the President of the B. of T. as an intimation that at least one Government Department is anxious to preserve the Industry and desires to prevent a repetition of the catastrophe which befell it as a result of the last war. It is felt, however, that such proposals cannot solve the problems of the Industry as they leave its present general structure intact and **are completely useless unless the Ministry of Labour reserves the man-power essential for the continued operation of the Industry.**

The General Council will ask for a mandate to press for the inclusion of certain specific points when the proposals are drafted in more definite form.

Reserved Occupations

The Committee also discussed the proposed alterations to the Schedule of Reserved Occupations by the Ministry of Labour. The strongest possible representations are being made against such sweeping proposals, which will entail the disappearance of the British entertainment film Industry, an eventuality which in the Committee's opinion will be gravely detrimental to the national interest.

It was decided to press for the receipt by the Ministry of Labour of an all-industry deputation on the proposals.

LOFOTEN RAID ON MOVIETONE

G.O.C. Britain on the Screen

Sir Alan Brooke, Britain's Commander-in-Chief of the Home Forces, makes his first newsreel appearance this week. Jack Cotter, Movietone's cameraman, has filmed Sir Alan watching well-planned troop manœuvres, after which he gives great praise to the army of to-day. Thrilling, dramatic pictures of the Navy's daring raid on the Lofoten Islands form another outstanding item in the week's news.

Ginger Rogers in the title role of KITTY FOYLE (RKO-Radio)

Ginger Rogers Gets A.M.P.A.S. Award

BRILLIANT WORK IN "KITTY FOYLE"

RKO-Radio Show

Presented as one of the greatest films ever produced by RKO-Radio and acclaimed by American film centres as one of the most assured box-office winners, "Kitty Foyle," with Ginger Rogers in the title role, will be Trade shown at the Cambridge Theatre on April 3.

Her performance in the title role won Miss Rogers the award of the Academy of Motion Picture Arts and Sciences for the best female performance of the year.

"Kitty Foyle" is a spirited study of a working girl and her colourful and emotional career. Covering a period of eleven years, the story opens with Kitty in school, eager and fascinated by the social celebrities of the city. She gets a job in a small office working for one of the city's elite, young Wyn Stafford, and promptly falls in love with him—only to be disappointed.

After a hectic wooing they are married, but Kitty soon learns the futility of marriage so far out of her class and she returns to her job with a cosmetic company in New York, and to her friendship with Mark Eisen, a young doctor. Shortly after Kitty has had her marriage annulled she finds she is going to have a baby.

About to tell Wyn all about it, she discovers he is planning to marry a Philadelphia Society girl, and, through pride, she keeps her secret. The baby is born and dies, and Kitty plunges into her work with new intensity and becomes very successful. Meanwhile, Mark has steadily urged Kitty to marry him, and she is on the point of doing so when Wyn comes to tell her that he's going to South America and asks her to go with him.

Still susceptible to Wyn's charm, Kitty hesitates. And her answer forms the dramatic conclusion to the film, which promises one of the season's most provocative offerings.

To carry out the intimate first-person style of Morley's book in the picture version, the filmic story-telling is done in a brand new manner with the high-lights of Kitty's adventures passing in review before her eyes as well as those of the audience.

As Kitty, Ginger Rogers is said to give easily the greatest performance of her career.

PASSING OF WILL EVANS

Man Who Built P.C.T.

Will Evans, in his time one of the leaders of the exhibiting side of the Industry, a man of strong purpose and great achievement, is dead. To him in no small degree is due the kinema of to-day—spacious, luxurious, attractive.

His death, which took place at his country home at Epsom, Surrey, on Saturday of last week, came to end an illness painful and weakening.

He started as a builder, who recognised the potentiality of the kinema nearly 30 years ago, and set to work to convert skating rinks—when the boom was declining—into picture houses, bigger than any then in existence.

By 1920 he was in control of the Standard Film Co., with Lord Beaverbrook, Lord Ashfield and Sir William Jury as co-directors, which controlled Provincial Cinematograph Theatres.

Under Will Evans' guidance the bigger—and better—picture house was built in large numbers, and within five years the shares of P.C.T. quintupled in value and paid a 15 per cent. dividend.

The Majestic, Leeds, the New Gallery and other supers in big centres of population followed until P.C.T. became the largest kinema circuit in Europe, having 300 theatres under its control. In 1929 it was merged with the Gaumont-British Picture Corporation, with Will Evans and Reginald Bromhead in control.

Two years later Will Evans had resigned, having, in his own words, "had enough."

Will Evans was never easy to contact, his attitude to the Press being one of scant but never impolite recognition. He always avoided the limelight.

Within the organisation which he controlled he was vigorous and would brook no opposition. Far-seeing and determined, he had not great patience with those who failed to share his vision and his determination.

He will be remembered for the great work he initiated and carried out in building up a huge circuit of theatres and building the first of the luxury kinemas.

Blitzed Kinemas Re-open

EMERY RENOVATIONS—LIVERPOOL ALL SET—BIRMINGHAM SCALA IN ACTION AGAIN

The Regal, the 900-seater Sheffield kinema damaged in a blitz last year, reopened on Monday. All three of the J. F. Emery Circuit kinemas in Sheffield had to be closed, but the other two, the Wicker and the Star, are now being repaired and will be reopened as soon as possible. In the meantime, R. H. Lawrence, manager of the Regal, has been in Sheffield facilitating the work of reconstruction.

Damage to the Regal was confined mostly to the roof and the frontage. Where possible, asbestos has been used in the repair work. Fortunately, only the door of the operating box was damaged, and in a try-out of the Western Electric Mirrophonic Sound System last week-end it came through with flying colours. New wiring has been installed. All the work has been done by local people.

The Wicker P.H. suffered rather badly, and in the case of the Star the operating box was wrecked.

At the Regal the film for reopening was "Rebecca."

Tunnel Road Picturedrome

Provisional reopening date of the Tunnel Road Picturedrome, Liverpool, is Saturday, March 22, when the whole of the takings will be handed to the Lord Mayor's Air Raid Distress Fund. Ordinary performances will be resumed on Monday, March 24.

Tunnel Road Picturedrome, which has seating for 800 persons in the stalls and balcony, was badly damaged in an air raid about six months ago. Work of repairing the damage has been delayed owing to weather conditions during the winter months, and difficulties in getting sufficient labour and materials. Architect for the reconstruction is A. E. Shennan, F.R.I.B.A., of Liverpool.

Built 26 years ago, the Tunnel Road Picturedrome has always been maintained on modern lines, both as regards comfort and equipment. R. E. Ratcliff is the manager.

Scala, Birmingham

General manager H. F. Cornforth announces that the Scala Theatre, Birmingham, will resume business on Sunday next (March 16). This popular city house closed down following the December raids on Birmingham during which its roof was pierced, damage was done to the stage end of the building, and gas and other services temporarily put out of action.

The S.O. Harvest

Herne Bay U.D.C. reports that the kinema Sunday opening yield for the December quarter is £95, which includes a balance in hand for the previous quarter of £25.

Sheffield Rejects S.O. Conditions

EXHIBITORS REFUSE TO OPEN

Wolverhampton Hitch

SHEFFIELD exhibitors refused to accept the conditions imposed by the City Council for the Sunday opening of kinemas and will not open their theatres. There is no likelihood of a break-away declared Coun. H. S. Gent, chairman of the Sheffield branch.

The conditions, reported on page 8, demand that 10 per cent. of the takings should be handed over to charity and that exhibitors should submit Sunday takings to audit.

After the Council meeting, Coun. H. S. Gent informed the Press that the branch was unanimous in its decision that it could not accept the conditions.

Consequently, said Coun. GENT, the draft Order for the Sunday opening of kinemas, granted by both Houses of Parliament, could not be implemented in Sheffield.

He added that the members of the branch had stuck together on this matter since July, and there was no likelihood of any of them breaking away.

Divided Views

At the Council meeting there was a sharp division of opinion.

Some members claimed that there was no demand and others expressed regret that, having overcome the greatest obstacle and secured majority agreement on the principle of Sunday opening, the Watch Committee should have imposed regulations to which the proprietors would not agree.

Doncaster Demands Reserved Seats

The decision that Doncaster kinemas should only open on Sundays if a third of the seats were reserved for members of the Forces was reaffirmed by Doncaster Town Council on Wednesday, March 5.

One point was scored, however, by exhibitors, who objected to the clause as impracticable—the kinemas are to open from 6 p.m. to 9 p.m., instead of 3 p.m. to 6 p.m., as was originally intended.

The one-third reservation proviso was dropped after meetings with the kinema managements, but Coun. Jubb moved its reinclusion, arguing that "the object of Sunday opening is to see that troops get kinema facilities."

Wolverhampton S.O. Held-up

Although Wolverhampton has received a draft Order for the opening of kinemas, its operation has been deferred until a difference which exists between exhibitors and employees as regards Sunday rates of pay and conditions is settled.

In accordance with the terms of the agreement between the Birmingham C.E.A. and N.A.T.K.E. a joint conciliation committee was formed to deal with these matters in respect of Wolverhampton.

Among the conditions laid down by the Watch Committee is the payment of 6 per cent. of the gross takings, of which 5 per cent. will be remitted to the C.T.B.F. Hours of opening should be between 3 p.m. and 9 p.m.

Impossible Conditions at Abergavenny

At a meeting of Abergavenny Town Council the Mayor stated that a letter from the kinema management in the town stated that the conditions imposed on the Sunday licence made it impossible for the management to open them on Sundays.

The Mayor pointed out that the conditions of the licence were not imposed in any way, or subscribed to, by Abergavenny Town Council. He would suggest to the C.E.A. that they take up the matter. The Town Clerk said that the County Council had sanctioned the licence, which implied that an equal amount of the takings at the Sunday performances should be handed to four local charitable associations. The licence had been granted from March 1 for three months.

The discussion then closed.

S.O. DEPENDS ON THE TROOPS

Licence Forfeited because they Won't Attend

Owing to the small number of the Forces who attend Chesterfield kinemas on Sunday afternoons, the Chesterfield Licensing Bench have refused to permit the continuance of afternoon opening.

Ald. W. W. Edmunds, the chairman, said that at the last Sessions the Chief Constable showed figures which proved a great disproportion of children attending in the afternoons and very few members of H.M. Forces, for whom Sunday opening was primarily arranged.

Further observations had been kept, and these confirmed the figures previously given by the Chief Constable.

New opening times would be from 5 o'clock until 9.45 p.m., with no reduced prices for children.

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Benito MUSSOLINI

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"... A FINE JOB IN UNMASKING A SWASHBUCKLING TYRANT." —Daily Film Renter

"... CAN BE SHOWN IN ANY HOUSE ... AUDIENCES WILL ENJOY THE GUYING OF 'MUSSO.'" —Faulkner's Film Review

"... A GORGEOUS GUYING OF MUSSOLINI." —Cinema

"GREAT SHORT FOR ALL CLASSES." —Kine. Weekly

TRADE SHOW:

G.-B. THEATRE, FILM HOUSE, WARDOUR STREET, THURSDAY, MARCH 13TH, AT 1.30 P.M.

The Ten Best were

- "REBECCA"
- "GRAPES OF WRATH"
- "NINOTCHKA"
- "FOREIGN CORRESPONDENT"
- "ALL THIS AND HEAVEN TOO"
- "ABE LINCOLN IN ILLINOIS"
- "BOOM TOWN"
- "NORTHWEST PASSAGE"
- "OUR TOWN"
- "THE MORTAL STORM"

"Film Daily's" (New York) 19th annual ballot

Orders and Technical Enquiries should be addressed to Kodak Limited, Motion Picture Film Sales Dept., Kodak House, Kingsway, London, W.C.2

PRODUCTION SUPERVISOR AT DENHAM

Harold Boxall's Dual Role

LONG PRODUCTION EXPERIENCE

IN an Industry which depends to such a considerable extent upon publicity it is strange that so few of its production personalities receive the credit to which their work and experience entitle them. Of course, the production side is the least spectacular factor in film making, but upon its functioning depends the whole success or otherwise of the film concerned.

Among the most energetic and enterprising executives in production, Harold Boxall occupies a prominent position, and his recent nomination to the control of Denham Laboratories is fully justified by his past history in the Trade in which it is anticipated he will shortly assume even increased responsibilities.

HAROLD BOXALL

(*Photograph by Fred Daniels*)

Boxall is Called In

It will be remembered that Boxall was recently called in to put the Ortus film, "49th Parallel," back on the floor after many delays due to unforseen circumstances. This assignment followed a similar one in speeding up the Pascal production, "Major Barbara," recently completed at Denham. It was mainly due to his successful handling of this difficult situation that he was appointed production supervisor on the Ortus production.

With the expansion of the Industry, many newcomers will not remember Boxall when he first joined the Industry at the old Paramount-Lasky studios at Poole Street, Islington, in 1919. Although then only a youngster of 20, his executive ability was soon apparent and after a short period he was promoted to studio manager (1921-27), and this was followed by a period as general manager when Gainsborough took over in 1928. During the latter period he was also general manager for G.-B.

He was associated with many famous personalities and stars, including Maurice Ostrer, Michael Balcon, Victor Saville, Robert Donat, Madeleine Carrol, Conrad Veidt, Peter Lorre, Sonnie Hale and Jessie Matthews. Of the outstanding films made during this period "Good Companions," "Evergreen," "Rhodes" and "39 Steps" will always be remembered.

With M-G-M British

On leaving G.-B. he joined M-G-M British Studios (1937) and worked on three of the greatest successes ever made in the studios, "A Yank at Oxford," "The Citadel" and "Goodbye Mr. Chips." Few of our readers will realise the thoroughness all M-G-M productions are worked out before going on the floor, and Boxall's wide knowledge of English production methods were invaluable to Ben Goetz in preparing and shooting these three pictures. He was then loaned out by M-G-M to Alexander Korda for the production of a very difficult trick film, "The Thief of Bagdad," which required nearly two years to shoot. Here, again, his organising ability proved of great merit and materially assisted the many departments associated with the making of this production, which has proved such a box-office success.

Last year he was given control of the Denham Laboratories, a position with which he is still actively associated, and considering the volume of work handled by this laboratory, it is no mean feat, coupled as it is with his work in the studios.

In the studios he is noted for his scrupulous fairness which has earned for him the title "Referee." I had the opportunity of observing his handling of a difficult situation actually during this interview when, in spite of pressure from the department concerned, he refused to see a worker removed from his position when he felt a reprimand would meet the case adequately.

Next Monday's M.O.I. five-minute release is "You're Telling Me." It is described as a tabloid drama of careless talk. Its length is 566 feet. Further releases will be announced by the Films Division of the M.O.I. in a few days.

TWO MAJOR PRODUCTIONS PLANNED

Powell—Pressburger Again Collaborate

TWO important subjects are announced by Michael Powell and Emeric Pressburger, the director-writer team which was responsible for "Spy in Black," "Contraband," and "49th Parallel."

These will be "Will Shakespeare" and "One of Our Aircraft Failed to Return," both of which will be produced on a major scale. It is probable that Miss Clemence Dane, the eminent authoress and writer of the well-known "Will Shakespeare," will collaborate with Pressburger on the scenario of the first-named picture. "One of Our Aircraft Failed to Return" is titled by the familiar B.B.C. phrase, and around it will be woven one of the most romantic and thrilling stories of modern times. The script is now being completed with the co-operation of the Air Ministry and of the Netherlands Government, who are granting Pressburger every facility for research.

Another British "Saint"

HUGH SINCLAIR FOR NEW RKO-RADIO SUBJECT

Preparations are already in an advanced stage for the early production, by Bill Sistrom, head of the RKO-Radio British unit, of "Meet the Tiger," third in the British line-up announced by the company.

"Meet the Tiger" is yet another in the vastly successful series of "Saint" films based upon Leslie Charteris' internationally renowned stories. Hugh Sinclair, who played the title-rôle in "The Saint's Vacation," has again been chosen for the starring characterisation. Centred against the background of an English coastal resort, the story is described as the most vivid and dramatic in the successful series.

"NO PLANS" SAYS NORTON

Capt. the Hon. Richard Norton, whose name has been mentioned in connection with a new production, has no project in hand, he assured KINE. He is still, we regret to hear, too unwell to undertake production, but is actually interested in possible developments as keenly as ever.

Veteran actor, Wally Patch, plays his 250th film role with the 15 year-old Tooting boy, George Cole, making his screen debut, in Gaumont-British-Gainsborough's COTTAGE TO LET, which Anthony Asquith is directing at Shepherds Bush studios

A WEEK OF WATER

"Cottage to Let" Flows into Sixth Week

"WHERE'S your lifeboat," said barracking onlookers to Anthony Asquith and production crew, muffled in sou' westers, oilskins and gumboots for work on Gaumont-British-Gainsborough's "Cottage to Let." Laugh was on them later, for Asquth and Comuany were the only dry people left on Lime Grove's biggest stage after the wettest studio storm yet.

The storm puts a damper on a Scottish Spitfire Fund Bazaar in Asquith's new fifth column thriller. Responsibility for putting the wind up the studio goes to S. Templeman, Gaumont-British studio manager and engineer, who, with a battery of propellers, including a 7-ft. blade directly coupled to a 40-h.p. D.C. motor, sent 40/50-m.p.h. gale across the garden setting. "Rain" at 80 lb. pressure, forced down in a deluge over 9,600 square feet of floor space, brought watery terror to crowds of extras, gaily parading in summer clothes.

Engineer Templeman, taking pride in his "storm," assesses his ex-aero propeller wind-machine as one of the best in the business. His own creation, it gains over other machines in that it is noiseless, can be regulated down to a silent tick-over, giving a gentle breeze and necessary movement to leaves and branches, and yet, at the other end of the scale, can promote a big-scale hurricane.

Asquith terminated his watery week with the death of John Mills. As an armed fifth columnist in R.A.F. uniform, Mills meets a macabre end, dropping dead from Alastair Sim's bullet on to the trampled grass in one of the tents at the bazaar. Grotesquely, the cameras record Mills' death through the distorting mirrors of a side-show.

Lady Oxford was an interested spectator during her son's skilful handling of dramatic police chase scenes through the wind-swept stalls and side-shows of the water-logged garden fête.

NEW ASKEY-MURDOCH COMEDY

The next production to take the floor at Shepherds Bush will be a new comedy, "Ay Thang Yow," shooting of which will commence on March 24, under the direction of Marcel Varnel, with Edward Black producing for G.F.D. release.

Arthur Askey and Richard Murdoch (who has been granted leave from the R.A.F. to appear in the film) will star in this new Marriott Edgar-Val Guest comedy story. This time the fun value will be double-barrelled, for Maurice Ostrer will team Askey and Murdoch with the other inseparable comedy duo, Moore Marriott and Graham Moffatt, popular old man and fat boy of British films.

The story concerns the efforts of two out-of-work actors (Askey and Murdoch), who endeavour to launch a show despite devastation of the blitz. Desperate for a backer, they force their way into a rich woman's household, applying for a job as butler and "wife." Moore Marriott, as father of the rich woman backer, takes a fancy to them and from there on the fun leads to the ultimate production of their long-awaited show.

"MY WIFE'S FAMILY"

Next Welwyn Subject

The next subject to take the floor at Welwyn is to be an Associated British picture, "My Wife's Family." Walter Mycroft will produce and director and cast will be announced in due course.

A Quaker Weds at Denham

IMPRESSIONISTIC CEREMONY

A QUAKER wedding was staged at Rock Studios on Saturday for the new British National film "Penn of Pennsylvania." Clifford Evans and Deborah Kerr were appearing in this scene, which shows the marriage of William Penn. The ceremony was a simple one in which the bride and bridegroom, after having given notice of their intention to marry, clasp hands while the bridegroom declares "To God and his friends to be a faithful and kind husband."

The scene, directed by Lance Comfort, was done in rather an impressionistic style with an overhead shot of a Quaker gazing at the register which carries the declaration of the marriage, some close-ups of Deborah Kerr, showing the bride's expression and a hand-clasp.

"Dicky" Vernon is producing this subject from a script by A. de Grunwald and Ernie Palmer is in charge of the cameras.

Last week one of the big scenes showing the trial of William Penn was staged and some hundreds of extras took part in the crowd scene. This trial, which changed the whole course of English justice, is one of the highlights of the picture. "Penn of Pennsylvania" has still two or three weeks to go to reach completion, after which John Baxter will take over with a new subject on the lines of his famous "Doss House."

At Denham Leslie Howard has now completed actual filming on "Pimpernel Smith," and the picture has been handed over for cutting and editing.

BRIGHTON BALL

Screen and Stage Charities Benefit

The C.T.B.F., in addition to the Actors' and Variety Artistes' Benevolent Funds and the Mayor of Brighton's relief fund, will benefit by a substantial amount as the result of a highly successful ball held at the Regent, Brighton, under the auspices of the Brighton and Hove Entertainment Managers' Association.

A. J. Sadler, chairman of the local Entertainment Managers' Association, was again chairman of the Ball Committee, and the duties of hon. secretary were again in the capable hands of Harry Jacobs. They were assisted by a committee comprising Dan Benjamin, P. G. Lundy, H. J. Keates and R. Curtis.

To the services of Mr. Sadler, Mr. Jacobs and the committee many tributes were paid, notably by the Mayor of Brighton and the Mayor of Hove, who attended.

"THE SON OF MONTE CRISTO"

Sheffield Presentation at Cinema House

The Sheffield Trade show of the United Artists' offering, "Son of Monte Cristo," starring Joan Bennett and Louis Hayward, will take place on March 19 at 10.45 a.m. at the Cinema House instead of the Regent, as previously advertised.

At a meeting last week of the Melton Mowbray U.D.C. it was agreed that the Leicestershire County Council be asked to insert a condition in the licences that the kinemas should not be opened before 7.30 on Sundays.

"Atlantic Ferry" Nearing Final Shots

EXCITING STORM SEQUENCE AT TEDDINGTON

"Atlantic Ferry" is nearing completion at Warner Bros., Teddington, and the stars, Michael Redgrave and Valerie Hobson, have spent most of the week getting wet while the storm sequence of the film was being shot. These scenes are some of the most exciting in the picture.

The steamship *Britannia* is in mid-Atlantic when she runs into a terrific storm. To add to the danger, one of the paddles breaks loose. The tenseness of the situation reaches its climax when Charles MacIver (played by Michael Redgrave) braves the danger of either drowning or being killed by the force of the paddle wheel by going down into the wheel box and releasing the loose paddle.

This sequence also includes the most tender love scenes in the film. When the storm first breaks Mary (played by Valerie Hobson), hearing that the ship is in danger, forces her way up on deck to see Charles, in spite of the risk she runs of being swept overboard. When Charles sees her he carries her to safety—and confesses his love for her.

Great care has been taken to produce the right effect for these important scenes. Wind machines and water chutes were used, and Mr. Redgrave and Miss Hobson had to make several changes of clothing during the day, such a thorough soaking did they receive.

The remaining scenes on the bridge of the *Britannia* have also been shot, the artistes concerned being Griffith Jones, Margaretta Scott, Hartley Power and Ian MacLean.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Comrade X ... ... **(M-G-M)—American.**	... 89 min. **(U)**	Clark Gable, Hedy Lamarr, Oscar Homolka.	... Broad, political satire, an hilarious castigation of the crazy Soviet experiment. Team work grand, direction audacious, sex angle piquant, and slapstick climax marvellous.	**Excellent light booking. Nothing to harm the family.**
Escape to Glory ... **(Columbia)—American.**	... 73 min. **(A)**	Pat O'Brien, Constance Bennett, John Halliday.	... War-time melodrama with a freighter background, describing the reactions of a widely assorted group of people to imminent death. Story convincing, acting clever, human angles strong and thrills big.	**Excellent popular booking. Hardly suitable for youngsters.**
***Gay Old Dog** ... **(Exclusive)—British.**	... 62 min. **(U)**	Edward Rigby, Moore Marriott, Ruby Miller.	... Romantic drama interspersed with greyhound racing sequences. Originally reviewed in KINE., December 5, 1935.	**Reliable quota support for most halls. Nothing to harm youngsters.**
***Ghost Train, The** ... **(Gen. F.D.)—British.**	... **(U)**	Arthur Askey, Richard Murdoch, Kathleen Harrison.	... Comedy thriller, the third and best screen version of the persistent stage success. Team work capital, dialogue snappy, star's performance versatile and climax thrilling.	**Cast-iron entertainment for the masses. Safe for youngsters.**
***Prime Minister, The (Warner)—British.**	... 109 min. **(U)**	John Gielgud, Diana Wynyard, Stephen Murray.	... Biographical drama based on the spectacular and dazzling career of Benjamin Disraeli. Development unavoidably episodic, but acting sincere and atmosphere picturesque. Dramatic highlights brilliantly stressed. Human appeal profound, title terrific.	**Outstanding general booking. Great for the family.**
***Sister to Assist 'Er, A (Exclusive)—British.**	... 53 min. **(U)**	Muriel George, Pollie Emery, Charles Paton.	... Cockney comedy freely adapted from the old-time music-hall sketch. Originally reviewed in KINE, March 31, 1938. Since cut.	**Good quota support for industrial spots. Safe for youngsters.**
Son of Monte Cristo, The (United Artists)—American.	... 102 min. **(A)**	Louis Hayward, George Sanders, Joan Bennett.	... Romantic costume piece, an unofficial sequel to the original Monte Cristo. Teamwork exuberant, action fast, love interest wholesome and stunting exhilarating.	**Cast-iron booking for the masses. Great for youngsters.**

*** A British Picture.**

REVIEWS FOR SHOWMEN

The Prime Minister

Warner. British (U). Directed by Thorold Dickinson. Featuring John Gielgud, Diana Wynyard and Stephen Murray. 9,853 feet. Release date not fixed.

BIOGRAPHICAL drama emphasising the many spectacular episodes in the stormy, dazzling political career of Benjamin Disraeli. It also gracefully and tenderly comments on his marital bliss. It opens with Disraeli's Parliamentary debut, ignores his middle career, and culminates with his triumph at the Congress of Berlin.

A film of book-ends rather than a complete biography, it nevertheless reveals at the finish the colourful central character at his full, majestic stature. It is also significant and convincing proof of the repetitive instinct in history.

John Gielgud rises to lofty heights and displays a perfect diction as Disraeli, and Diana Wynyard is an appealing Mary Anne. The supporting players, too, have a polished stage technique. The settings are even more convincing.

The complete portrait is timely and dignified screen entertainment. It is a worthy successor to the original "Disraeli," and should, like its parent picture, make a formidable mark in box-office history. Outstanding general booking.

Story.—Benjamin Disraeli, brilliant young author and dilettante, is persuaded to stand for Parliament by Mary Anne Wyndham Lewis, a wealthy widow. He is elected, but howled down while making his maiden speech. The rebuff merely stiffens his determination to make good. Mary Anne gives proof of her faith in him by marrying him. He soon makes his name and adds to his growing reputation during the Chartist riots.

In the autumn of his years he becomes Prime Minister. Shortly afterwards Mary Anne dies. Gladstone, his lifelong political rival, has a further period of power, but Disraeli returns to prevent England from becoming embroiled in the Russia-Turkish war. At the Congress of Berlin he matches his wits against Bismarck's and wins. He is fêted by the populace when he brings back "peace with honour," and his grateful Queen rewards him with the Order of the Garter.

Acting.—If John Gielgud is not too happy in the early scenes, his performance in the second half is thoroughly in keeping with character. He is at his magnificent best when giving authentic excerpts from Disraeli's speeches.

Diana Wynyard acts sincerely as Mary Anne, but she, too, is a little out of character in the first half. The real Mary Anne was older and, incidentally, not a widow, when they first met. Stephen Murray is impressive as Mr. Gladstone, and Fay Compton has her moments as Queen Victoria. There is a carefully chosen supporting cast.

Production.—The picture is a stupendous triumph of sincere acting and direction over fragmentary fact. Disraeli's perfect marriage, his statesmanship, his intense patriotism, his brilliant rhetoric and incomparable political strategy are represented by so many vignettes that it is almost impossible to appreciate fully the wide range of his talents.

Episodic treatment accentuates the tremendous gap—the story jumps from **1842** to **1868**—in history and biography. Sketchy as the portrait is, it has terrific human interest. It gracefully stresses the perfection of Disraeli's marriage, and vividly and tenderly shows how a stout and ever young heart can triumph over prejudice and unsympathetic circumstance.

The scenes preceding the Congress of Berlin, and the meeting and famous dinner with Bismarck are tremendously alive and equally instructive. The climax displays a similar regard for dignified showmanship. For these qualities—and patriotism is the most compelling—the film has powerful box-office pretentions for all types of halls. It demands universal exhibition.

Points of Appeal.—Human story, accurate and colourful technical presentation, formidable and compelling historical highlights, graceful, dignified and eloquent performance by John Gielgud, timeliness, strong feminine angle, outstanding cast, and terrific title values.

Comrade X

M-G-M. American (A). Directed by King Vidor. Featuring Clark Gable, Hedy Lamarr and Oscar Homolka. 8,091 feet. Released April 28, 1941.

BROAD political satire, an hilarious castigation of the crazy Soviet experiment. There are high jinks of rollicking variety in the land of murder, mutual mistrust, conflicting ideologies, and these riddle the sinister system and its Ogpu with ridicule. Clark Gable and Hedy Lamarr are terrific as the principal antagonists, and their grand teamwork does much to put the lively lampooning over. It also creates a piquant sex angle.

Spectacular slapstick climax completes the riotous debunking. There never has been a more laughable or scathing indictment of the U.S.S.R. Excellent light booking, a sure thing for the universal box-office.

Story.—McKinley B. Thompson, an audacious American correspondent in Russia, succeeds in eluding the Censor. The authorities have proof that secret messages are being sent, but cannot locate the sender. They label their mysterious quarry, Comrade X. Vanya, valet in the hotel where McKinley is staying, discovers McKinley's secret and blackmails him into promising to take his daughter Theodora out of the country.

Theodora is an advanced Communist, and the only way McKinley can persuade her to join him is to tell her that there is work for her to do in America. Although previously married, she insists that McKinley marries her. Their first night is anything but ecstatic.

Meanwhile, McKinley's secret camera gets into possession of the authorities. Vanya tries to return good for evil by taking the blame, but his good intentions result in all three, McKinley, Theodora and Vanya, finding themselves in the Kremlin jail. Their spectacular escape in a Russian Army tank crowns the great fun.

Acting.—Clark Gable gives a keen, vigorous and faultlessly-timed portrayal as McKinley, and Hedy Lamarr is attractive and provocative as the misguided champion of Communism, Theodora. Felix Bressart is also effective as the simple Vanya, and Sig Rumann contributes a neat caricature as a Nazi emissary. Oscar Homolka, Eve Arden, Natasha Lytess, and Vladimir Sokoloff give equally good character support.

Production.—The picture takes a little time to get into its stride, but when it does it plays merry hell with the phoney Soviet system. It shows that purges provide the only certain pavement to political advancement, that no member of the party practises what he preaches, that marriage is little more than a joke, and that ideals are just another name for devilry.

It is also proof that sex attraction is a stronger force in human relationships than politics. The debunking takes place on the edge of a blood bath, but sinister as the film's implications are, they wilt under its scathing wit. The tank chase grand finale is spectacular slapstick at its best. It is that rare achievement, satire of certain box-office success.

Points of Appeal.—Witty and pungent story, piquant sex angle, brilliant characterisation, subtle yet showmanlike treatment, marvellous slapstick climax, provocative title and box-office stars.

The Ghost Train

General F.D. British (A). Directed by Walter Forde. Featuring Arthur Askey, Richard Murdoch and Kathleen Harrison. 7,658 feet. Release not fixed.

SPECTACULAR comedy thriller, the third screen version of the persistent stage success and easily the best. The original tale is brought up to date and redialogued, and its topicality, together with the inimitable, if ingenuous, humour of Arthur Askey and expert technical presentation, enables both its laughs and its thrills to register yet again.

Cast-iron entertainment for the masses. Star and title values fill remaining box-office needs. Excellent popular booking.

Story.—Tommy Gander, a concert comedian; Teddy Deakin, a young man-about-town; Richard Winthrop, a somewhat surly youth; Jackie, Winthrop's cousin; Herbert and Edna, a very simple engaged couple; Miss Bourne, a spinster complete with parrot; and Dr. Sterling, an alcoholic general practitioner, miss their connection while travelling to Cornwall and are forced to put up for the night in a deserted waiting-room of a lonely country railway station.

The stationmaster cheers them up by telling them that the station is haunted by a ghost train. Apparently a guard had dropped dead many years before while opening a swing bridge. His death caused a train to plunge into the river below. Ever since a phantom train had regularly run through the station. Shortly afterwards the stationmaster is found murdered. Later, Julie, presumably a mental case, and Price, a man who claims to be her brother, join the party.

Suddenly the ghost train thunders through the station. At this juncture it is revealed that Price, Julie and Sterling are a gang of Fifth Columnist gun-runners, and that they are using the ghost train legend to cloak their activities. In the mix-up a train carrying contraband crashes into the river. The crooks are apprehended by Tommy, Teddy and Richard.

Acting.—Arthur Askey draws freely from his repertoire and consistently scores the laughs as Tommy; Richard Murdoch, Peter Murray-Hill, Morland Graham, Raymond Huntley and Stuart Latham divert suspicion effectively as the men; and Kathleen Harrison is responsible for additional humour as Miss Bourne.

Production.—The preliminary scenes are played on a moving train, but once the characters are introduced the action is restricted to the railway waiting-room until the time is ripe for the spectacular train-crash finale.

But confined as much as the action is, the play is nevertheless responsible for a lively alternation of thrills and laughs. Its secret is versatile teamwork, good timing and snappy dialogue. As for the culminating spectacle, this carries a real kick. The complete film is grand mass entertainment.

Points of Appeal.—Ingenious story, good suspense, capital comedy asides, eager and versatile teamwork, spectacular and exciting climax, neat dialogue, good title and popular cast.

The Son of Monte Cristo

United Artists. American (A). Directed by Rowland V. Lee. Featuring Louis Hayward, Joan Bennett and George Sanders. 9,180 feet. Release not fixed.

HERE we have a romantic costume piece that is a little bit of everything in Ruritanian guise. It has much of the vigorous outdoor action of the Western, the athletics of "Mark of Zorro," the stormy, yet gallant, love interest of conventional period fiction and, above all, a great title. It is not entirely free from disturbing Americanisms, but its box-office label and its star values, to say nothing of its exuberant teamwork and colourful atmosphere, alone guarantee it a favourable reception in the majority of halls. It's good robust fun, and a cast-iron booking for the masses.

Story.—The Count of Monte Cristo II, a young banker, visits a small State in the Balkans to negotiate a loan with Gurko Lanen, the country's ruthless dictator. While hunting the boar he sees a coach being pursued by horsemen. He joins in and rescues the Grand Duchess Zona, legitimate heir to the throne, from Lanen's henchmen. It is obvious that Zona and Lanen have little in common, and Monte Cristo decides to come to the fair lady's aid. He gains Lanen's confidence as the Count of Monte Cristo, and looks after Zona's interest by posing as "The Torch," a masked emissary of the people. By playing the double game he prevents Lanen from selling out to Russia. Finally, he literally snatches Zona from an unwelcome marriage to Lanen. Lanen gets his just deserts at Monte Cristo's hands at the fade-out.

Acting.—Louis Hayward works hard as Monte Cristo, junr., alias "The Torch," and effects good contrast. George Sanders is a tower of strength as dictator Lanen, and Joan Bennett is an attractive, if all-American, Grand Duchess Zona. Florence Bates, Lionel Royce, Montagu Love and Ian MacWolfe head a competent supporting cast.

Production.—The story, with its illustrations of ruthless dictatorship, has little in common with to-day's history, but it is the picture's athletics and glamorous romantic asides rather than its topicality that invest it with confident mass, feminine and juvenile appeal. (We butt in here to record our amazement at the "A" certificate.) Incidentally, its vigorous action is represented by a succession of lusty fights and duels in the open, in underground passages and balconies. Its traditional stunting, which culminates in a grand "snatched from the altar" scene, is as disarming as it is exhilarating. Title and star values clinch the wholesome and exciting deal.

Points of Appeal.—Fast moving story, great fights and chases, gallant love interest, robust characterisation, colourful staging, popular cast, and box-office title.

Escape to Glory

Columbia. American (A). Directed by John Brahm. Featuring Pat O'Brien, Constance Bennett and John Halliday. 6,602 feet. Release not fixed.

WAR time romantic melodrama, with a freighter background, describing the reactions of a widely assorted group of people to imminent death. Some panic, some are indifferent, and others are regenerated. All contribute to entertainment that is as original as it is psychologically sound, as human as it is realistic, and as topical as it is exciting. Furthermore, the profound and thrilling hypothesis is supported by first-rate characterisations, convincing detail and spectacular stagecraft. Excellent popular booking.

Story.—Charles Atterbee, a typical American self-made business man, John Morgan, a double-crossing district attorney; Christine Blaine, Morgan's luxury-loving girl friend; Professor Mudge, a kindly philosopher, and his wife; Mrs. Winslow, a selfish socialite; Larry Perrin, a gangster out to get Morgan and the bullion in the ship's hold; Dr. Behrens, a German scientist; Mike Farrough, soldier of fortune; and Tommy Malone, Atterbee's tough physical culture expert, set sail for Europe. Shortly afterwards war is declared, and they are attacked by a German submarine. They hit back and blast the enemy's conning tower. It is then planned to use a small boat, loaded with depth charges, as a decoy. Larry takes command at the revolver point and forces Morgan to accompany him. The plan succeeds, and Larry pays his debt to society. At the same time he disposes of Margan.

Acting.—Pat O'Brien, Constance Bennett, John Halliday, Alan Baxter, Melville Cooper, Erwin Kalser, Marjorie Gateson, Francis Pierlot, Jessie Bussley, and Stanley Logan share the acting honours. They also preserve balance.

Production.—Each character is, it will be observed, a substantial plank in the unique story's framework. Moreover, each contributes an interesting commentary on life. The cross-sectioning results in a profound analysis of human emotions. The by-play, all of which is relevant, provides a colourful and exciting façade. The complete structure, which is crowned by exciting underwater spectacle, is entertainment of power, punch and originality. Lastly, there is abundant feminine appeal. Title and star values speak for themselves.

Points of Appeal.—Original, topical and comprehensive story, accurate atmosphere, excellent characterisation, resourceful direction, good dialogue, human angles, spectacular climax, popular cast and provocative title.

REVIEWS—continued on page 27

Columbia
PRESENTS
I MARRIED
ADVENTURE
Osa Johnson
(MRS. MARTIN JOHNSON)
I MARRIED
ADVENTURE
Produced by OSA JOHNSON
Edited by RALPH DIXON
Narration Written by DON CLARK & ALBERT DUFFY
Narrator JIM BANNON
A COLUMBIA PICTURE
COLUMBIA PICTURES

Columbia PRESENTS

JOHN HALLIDAY
MELVILLE COOPER
ALAN BAXTER

COLUMBIA PICTURES

Columbia PRESENTS

ELLERY QUEEN

MASTER DETECTIVE

RALPH BELLAMY as ELLERY QUEEN

with

Margaret Lindsay
as **NIKKI PORTER**

with **Charley Grapewin**
James Burke · Michael Whalen

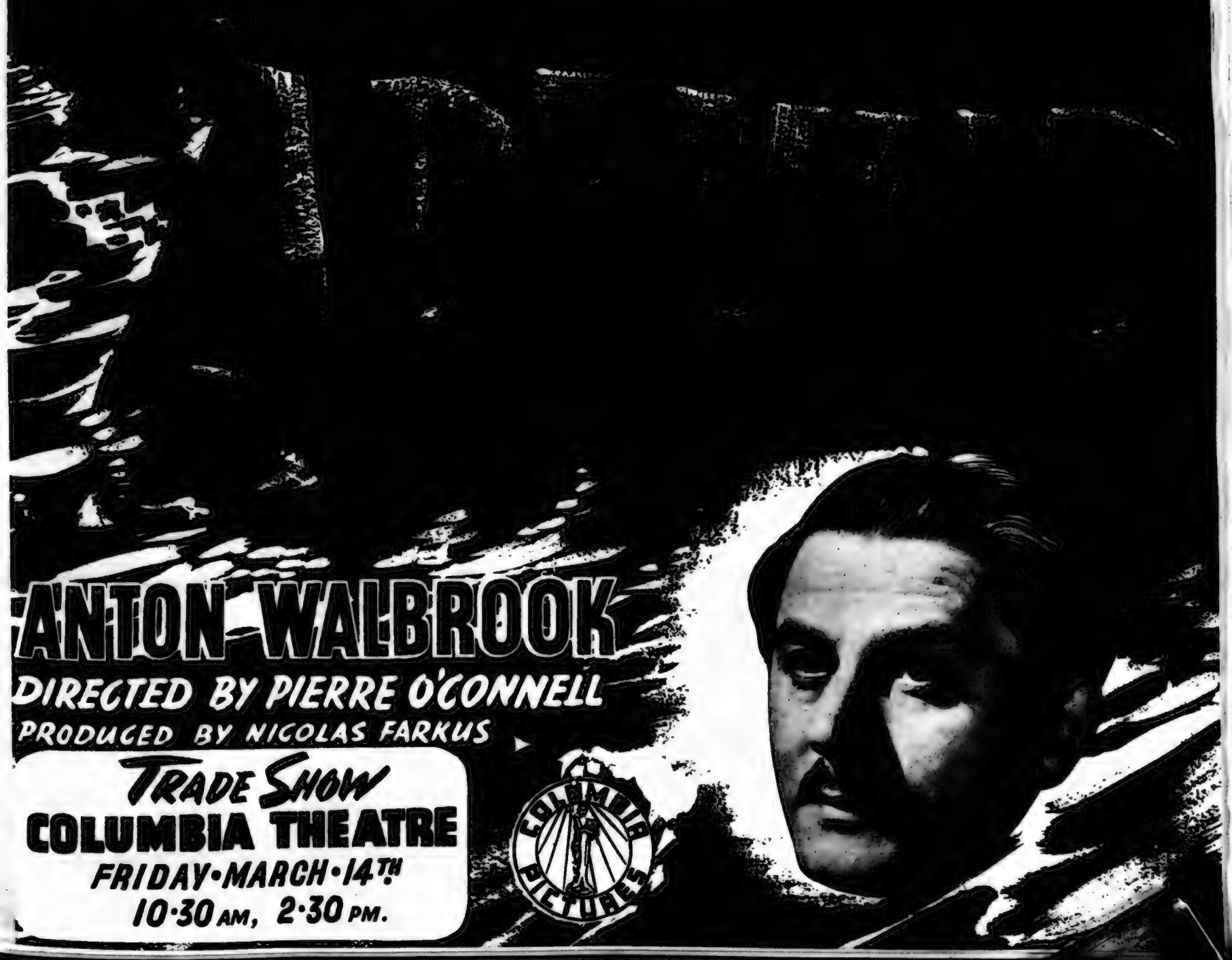
Screen play by Eric Taylor · Story by ELLERY QUEEN

Directed by Kurt Neumann

A COLUMBIA PICTURE

Read the Trade Paper REVIEWS

Vladivostok
DANIELLE
DARRIEUX
YELLOW
SEA
JAPAN


ANTON WALBROOK
DIRECTED BY PIERRE O'CONNELL
PRODUCED BY NICOLAS FARKUS
TRADE SHOW
COLUMBIA THEATRE
FRIDAY • MARCH • 14TH
10·30 AM, 2·30 PM.
COLUMBIA PICTURES

Columbia
RUSSELL
Marr
but
Singl
BINNIE BARNES
ALLYN JOSLYN
GLORIA DICKSON
LEE J. COBB
GLORIA HOLDEN
A COLUMBIA Picture
Directed by ALEXANDER H

ELL DOUGLAS
married
TRADE SHOW
KANDER HALL
COLUMBIA PICTURES

"MARRIED—BUT SINGLE"

Claimed to be the funniest comedy yet to be screened, Columbia's MARRIED—BUT SINGLE will be Trade shown on Tuesday at the Columbia private theatre 10.30 a.m. and 2.30 p.m. Rosalind Russell and Melvyn Douglas are starred, with Binnie Barnes, Allyn Joslyn and Gloria Dickson in support

Five More M-G-M Films in Production

BIG WESTERN IN TECHNICOLOR

FIVE new pictures have been started by Metro-Goldwyn-Mayer. They are "Free and Easy," "Rage in Heaven," "Billy the Kid," "Andy Hardy's Private Secretary," and "The Trial of Mary Dugan."

"Free and Easy" has a cast including Ruth Hussey, Nigel Bruce, Robert Cummings, Reginald Owen, and Forrester Harvey. It will be directed by Edward Buzzell and produced by Milton Bren.

"Rage in Heaven," directed by Robert Sinclair and produced by Gottfried Reinhardt, has a cast which includes Robert Montgomery, Ingrid Bergman, George Sanders, Philip Merivale, Lucile Watson, and Aubrey Mather.

In Colour

"Billy the Kid," a Technicolor production, will be directed by Frank Borzage and produced by Irving Asher. The cast includes the following: Robert Taylor, Brian Donlevy, Ian Hunter, Gene Lockhart, Henry O'Neill and Cy Kendall.

"Andy Hardy's Private Secretary" has a cast including Mickey Rooney, Lewis Stone, Fay Holden, Ann Rutherford, Sara Haden, and Ian Hunter. It will be directed by George Seitz.

"The Trial of Mary Dugan," directed by Norman McLeod and produced by Edwin Knopf, includes in its cast Laraine Day, Robert Young, Tom Conway, Sara Haden, Virginia Grey, and Henry O'Neill.

Robert Taylor's New Lead

Because Maureen O'Sullivan's husband, John Farrow, is about to begin active duty with the Royal Canadian Navy, Maureen will remain in Canada with him until he leaves. Mary Howard meanwhile is taking her place as the feminine lead in Metro-Goldwyn-Mayer's "Billy the Kid," with Robert Taylor and Brian Donlevy, which Irving Asher is producing.

Since the picture had already started location work at Flagstaff, Mary Howard was given Technicolor tests for the part and accompanied the troupe to a Tucson location. Connie Gilchrist, who appeared as one of Frank Morgan's three wives in "Hullaballo," joined the cast as Mildred, dance hall girl, who imagines Billy to be a sort of desert Sir Galahad.

"Ziegfeld Girl"

Rose Hobart, who scored in "The Gay Mrs. Trexel" as the house party hostess, will be seen as the ex-show girl wife of Tony Martin, who drops out of the Follies after her marriage, only to see her husband fall in love with a newcomer, Hedy Lamarr. Miss Hobart joins a cast headed also by Judy Garland, James Stewart and Lana Turner, and including Charles Winninger, Jackie Cooper, Edward Everett Horton, Al Shean, Philip Dorn, Rita Johnson, and Dan Dailey, Jun. Robert Z. Leonard is directing with Pandro S. Berman as producer.

New Singer Makes Debut

A brand new singing starlet, Kathryn Grayson, is being launched on a screen career by M-G-M in the new Hardy Family picture, "Andy Hardy's Private Secretary."

Miss Grayson was discovered by Louis B. Mayer when she appeared as vocalist at a party. Since that time she has been carefully groomed for this official debut in the series that helped to stardom personalities like Mickey Rooney, Judy Garland and Lana Turner.

In the rôle of private secretary to Andy Hardy, Miss Grayson has opportunities to display both her acting and her vocal talents. She joins the regular cast, which includes Lewis Stone, Mickey Rooney, Fay Holden, Ann Rutherford, and Sara Haden. George Seitz is directing.

M-G-M announces acquisition of rights to an original and yet unpublished story, "Andy Hardy Gets His Wings," by Harold Buckley.

George Sanders' New Role

George Sanders, versatile young English actor, is playing opposite Robert Montgomery and Ingrid Bergman in the picturisation of the James Hilton novel, "Rage in Heaven." His dramatic characterisation is that of Dr. Ward Andrews, college friend of Philip Monsell, played by Montgomery.

One of the most exciting "perfect crime" stories ever brought to the screen, the film reaches a spectacular climax when Andrews realises that his friend is going insane.

Directed by W. S. Van Dyke II, the picture is being brought to the screen by Gottfried Reinhardt, the producer of "Comrade X."

Busby Berkeley Signs New Contract

Busby Berkeley has signed a new long-term contract as director with M-G-M. The new agreement came in the midst of a busy schedule that finds three pictures already assigned to Berkeley for the next few months.

Slated to complete "Blonde Inspiration" soon, he will begin supervision immediately of musical numbers in "Ziegfeld Girl." Following that, he will direct "Lady, Be Good," with Ann Sothern, Eleanor Powell and Tony Martin, and "Babes on Broadway," the Mickey Rooney-Judy Garland musical.

Clark Gable and Hedy Lamarr in COMRADE X (M-G-M) reviewed in this issue

Columbia at Top Pressure

SEVENTEEN BIG FILMS IN SIX MONTHS

ALREADY COLUMBIA HAVE COMPLETED OR PUT INTO PRODUCTION SEVENTEEN BIG SUBJECTS IN THE PAST SIX MONTHS, AND WITH EIGHT MAJOR PICTURES CURRENTLY IN PRODUCTION AND FOUR MORE TOP-LINERS ABOUT TO GO ON THE FLOOR, THE STUDIOS CONTINUE TO WORK AT HIGH PRESSURE. THESE INCLUDE PICTURES RECENTLY TRADE SHOWN LIKE "ARIZONA," "THE TREE OF LIBERTY" AND "ANGELS OVER BROADWAY."

Due for Trade showing in the near future are "Escape to Glory," a thrilling sea story of Atlantic freighters *versus* U-boats, starring Pat O'Brien and Constance Bennett; and "This Thing Called Love," a slick action comedy co-starring Rosalind Russell and Melvyn Douglas.

Important subjects now nearing completion are: "Adam Had Four Sons" (formerly "Legacy"), starring Warner Baxter, Ingrid Bergman, Fay Wray and Susan Hayward; "Penny Serenade," with Cary Grant and Irene Dunne; "A Girl's Best Friend is Wall Street," with Franchot Tone and Joan Bennett; "They Dare Not Love," with George Brent and Martha Scott; "Texas," with William Holden and Warren William (currently together in "Arizona," with Jean Arthur); "Senate Page Boys," with Herbert Marshall and Virginia Bruce; "Her First Beau," with Jane Withers and Jackie Cooper; and "Blondie Goes Latin," with Penny Singleton and Arthur Lake.

Subjects due to take the floor include "Our Wife," "Bedtime Story," "The Doctor's Husband" and "Show Business." Casting details on these are not available at the time of writing.

Columbia have just signed Gene Markey to produce three pictures a year, the first being "The Great Lady," adapted from one of his own stories, which will go into production shortly as a probable starring vehicle for Jean Arthur and Melvyn Douglas.

GAS MASKS AS S.O. CONDITION

Tynemouth Watch Committee has sanctioned Sunday opening on March 30 and April 6, on the condition that no persons will be admitted unless they are carrying their gas masks.

BATH RECEIVES S.O. SANCTION

Parliamentary sanction has now been received by the Town Clerk of Bath for Sunday opening.

20th-CENTURY FOX FIX "KIPPS" TRADE SHOW

Diana Wynyard and Michael Redgrave

A STORY OF A SIMPLE SOUL

FIRST in the £500,000 war time programme of big-scale pictures announced by Francis Harley recently, Twentieth Century will present "Kipps" to the Trade at the Century Theatre on March 26, at 10.30 a.m. and 2.30 p.m.

A famous story by a famed author—two front-rank stars supported by a host of brilliant feature players, lavish production values and made by an established box-office director—"Kipps" is said to possess all the ingredients that make for a record-breaking box-office hit. Twentieth Century, in presenting this film taken from H. G. Wells' best seller, brings to the screen a dignified achievement in motion picture production.

All Star Cast

In "Kipps," Diana Wynyard and Michael Redgrave, two outstanding personalities of stage and screen, are teamed together for the first time. Into the important rôle of Kipps' sweetheart comes Phyllis Calvert. The strong vein of comedy through the story is handled by Arthur Riscoe, Frank Pettingell, George Carney and Mackenzie Ward. Other rôles, bringing delightfully to life H. G. Wells' fictional characters, are played by front rank artistes, including Edward Rigby, Helen Haye, Max Adrian, Hermione Baddeley, Michael Wilding, Betty Ann Davies, Lloyd Pearson and Betty Jardine. Viscount Castlerosse appears in an amusing cameo.

"Kipps," as presented by Twentieth Century, will give filmgoers a glimpse of 1906 England. It is a story of a simple soul, a character study of a man with a narrow mind lost in a wide world, a shop assistant, who, presented unexpectedly with a fortune, steps out into a gay life, a life far beyond his mental scope, which brings him disillusionment and eventual hard-earned happiness.

Edwardian Memories

In "Kipps" there is the brass band pumping out "William Tell" on the promenade, croquet parties on the trim lawns and the thrill of doing 30 miles an hour in a "new fangled" motor car; rural, undisturbed England with the horse 'bus dustily rumbling through the Kentish landscape, the children playing among the sand-dunes, young bloods strolling along the sea front with their giggling girls.

Highlights of this big-scale production show Michael Redgrave as Kipps, the shop assistant in Folkestone, attending wood-carving classes and losing his heart to the ravishing teacher, Diana Wynyard, his windfall of a bequeathed fortune and his struggle to put his shop assistant mind behind him and live in society, his drunken night out with an actor and subsequent expulsion from the store after years of service.

All these, combined with the perfectly captured atmosphere of the Edwardian era, the artistry of the stars, the brilliant direction of Carol Reed, result in a production which Twentieth Century regard as one of the best the unit has yet presented from British studios.

R.A.F. GUESTS OF YORK KINEMA

Management's Work for the Forces

Tribute to the work of Tony Lister, manager of the Clifton, York, in entertaining members of the Forces and in his general desire to serve the interests of the city was paid by the Lord Mayor of York (Ald. W. Horsman) when about one hundred men of the Royal Air Force were the guests of Mr. Lister at the Clifton.

The Lord Mayor also expressed gratitude to J. X. Prendergast, proprietor of the Rialto and Clifton, for all that he had done and was doing in the same direction.

Mr. Lister, he said, would soon join the Royal Air Force, and he felt confident that in his new sphere he would show the same zeal to serve as had characterised him in civil life.

The Lady Mayoress (Mrs. Godfrey Irving) and Mr. Prendergast also spoke and expressed pleasure in being able to do what they could for the entertainment of the R.A.F.

After supper, members of the Women's Auxiliary Air Force joined the party at a dance. Spot prizes were presented.

BIRMINGHAM LICENCE TRANSFERS

A trio of transfers of licences were granted by the Birmingham Public Entertainments Committee at their February meeting. William Leonard Greaves, who comes to Birmingham from the Potteries, now has charge of the Gaumont Palace, Steelhouse Lane, in succession to A. E. Crabb, who now manages the Picture House, Leicester, and was formerly publicity manager for the Midlands G-B. Circuit. Then the licences of the Savoy Cinema, King's Norton, were granted to Harold Bliss-Hill, well known in local managerial circles. Until a few months ago general manager of the A.B.C. city house, the Forum, New Street, Alexander Seymour now has charge of the Adelphi P.H., Yardley.

"DRACULA" STAR'S NEW FILM

"The Devil Bat" for Pathe

BELA LUGOSI, one of Hollywood's horror kings, is said to outdo the blood-thirstiness of his rôle in "Dracula" (the film that made him famous) in a shocker in production entitled "The Devil Bat." In this sinister rôle he appears as a vengeance-bent scientist who has discovered a process which enables him to enlarge bats to an enormous size so that humans as well as animals become their prey.

Others who play prominent parts in this picture are Suzanne Karen, Guy Usher, Dave O'Brien, Donald Kerr and Hal Price. George Bricker is the author of the story and Jean Yarborough is the director.

"Sign of the Wolf"

Paul Malvern has started production on "Sign of the Wolf," second Jack London story, which he will produce for Monogram for Pathé release. Edmund Kelso is working on the script, the final draft of which is expected to be completed within the next few days. The picturesque Big Bear mountainous region of California will provide the location.

"Queen of the Yukon," starring Irene Rich and Charles Bickford, was first of the Jack London stories to be filmed by Malvern for Pathé.

REVIEWS—continued from page 18

TWO REISSUES

Gay Old Dog

Exclusive. British (U). Directed by George King. Featuring Edward Rigby, Moore Marriott and Ruby Miller. 5,670 feet. Release not fixed.

UNPRETENTIOUS comedy drama, originally reviewed in the KINE., December 5, 1935. The story pivots on the strong bond of friendship existing between two bachelor brothers, one a doctor and the other a veterinary surgeon. Romance, villainy and greyhound track sequences are responsible for popular colouring matter. The mixture wears well. Reliable quota support for the majority of halls.

A Sister to Assist 'Er

Exclusive. British (U). Directed by George Dewhurst and Widgey Newman. Featuring Muriel George, Pollie Emery and Charles Paton. 4,856 feet. Release not fixed.

COCKNEY comedy, freely adapted from the famous old-time Fred Emney music-hall sketch, telling how an alcoholic widow repeatedly manages to raise the wind at the expense of her suspicious landlady. The film, originally reviewed in the KINE. of March 31, 1938, has since been drastically cut. Re-editing has given it a new lease of life. It is quite good quota support for industrial spots.

SHORTS OF THE WEEK REVIEWED

EXCLUSIVE

DANGEROUS ACQUAINTANCE. British (A). Directed by Horace Shepherd. 2,500 feet. Release not fixed.—British war time cameo melodrama, telling of a young militia man, home from active service, who fails to see eye to eye with his fiancée over the date for their marriage, and is caught on the rebound by a prostitute. Later, he discovers that his new acquaintance was morally responsible for the death of his fiancée's brother, and he discreetly withdraws. He returns to, and is welcomed by, his first love. There may be a moral to the sordid recital, but we fail to see it. Maybe it was a little too clever. Doubtful general booking proposition.

†*MALTA—ISLAND FORTRESS. British (U). 1,563 feet. Release not fixed.*—Interest short, photographed in Dufaycolor, giving a comprehensive portrait of Britain's fortress in the Mediterranean. It gives a history of the island, its people, and reviews its fortifications. Commentary smooth and colour photography adequate. More important still, the subject is news. Very good short for all classes.

LIVE STOCK TAKING.—British (U). 1,650 feet. Release not fixed.—British animal short, cataloguing the widely assorted inhabitants of the London Zoo. A not exactly original theme, is refurnished by smooth commentary and good photography. Acceptable fill-up for all classes, and family audiences in particular.

RKO-RADIO

AMERICA SPEAKS HER MIND. March of Time, No. 11, Sixth Year. American (U). Approx. 1,800 feet Released March 17, 1941.—Concrete assurance that 60 per cent. of the American public are not merely in favour of helping this country, but to an extent far beyond the present intentions of Congress. The other side's opinion is also given, and the reasons pronounced by opposition leaders indicate the extent of Isolationists' feelings.

Apart from this, the film is so packed with shots of U.S.A. efforts, Britain's damage by the Nazi Air Force, U-boats and surface raiders, offset by captured German films of the bombing results of our own R.A.F. over German and controlled territories, with flashes of Hitler and his sycophants doing the "sights" in Paris, that it can be guaranteed to grip an audience as few propaganda films could. Admirable editing and commentary, with authentic photography, make this one of the most outstanding films ever published in the "March of Time" series.

† In colour.

HEPBURN'S GREAT COME-BACK

Scenes from THE PHILADELPHIA STORY, the M-G-M comedy which is drawing enthusiastic audiences to the Empire, Leicester Square. Katharine Hepburn, Cary Grant and James Stewart are starred in this picture, the supporting cast of which includes Roland Young, Ruth Hussey, Virginia Weidler, etc.

Conducted by ***THE SHOWMAN***

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

MEMORY AND MELODY—GOOD VESTIBULE PUBLICITY—TIE-UPS IN CANTERBURY

AN excellent example of astute siting of kinema bills was noticed on one of the main roads leading out of London. A long hoarding, which in happier times carried a line of colourful lithographed posters advertising everything from hair-cream to biscuits, now carries nothing but a battery of small posters sponsored by the local showman. When he had to compete with national advertisers his puny efforts ran grave risk of being overwhelmed by the Goliath-like size and quality of the multi-sheet posters around; now he has a solus position and no one can help noticing the splash of colour presented by his array of bills. Please note, this is not the use of a new site and is thus within the regulations, provided the paper control regulation is adhered to.

FRAGRANT memories were awakened among scores of Brighton's older population by George Stevens at the Odeon, Brighton, in preparation for the screening of the British Lion picture, "You Will Remember."

Leslie Stuart, around whose many musical successes the film was built, has many old friends and admirers in the Brighton area, and these responded handsomely to an appeal sent out by George Stevens three weeks prior to the showing, asking for memories of Leslie Stuart from any old-timers in the area. Scores of reminiscences, letters and programmes of the London halls of the Eugene Stratton and Stuart heyday period poured in, and from these Mr. Stevens was able to build up a most interesting lobby display.

Luckily, Robert Morley was appearing at the Brighton Theatre Royal shortly before the film was due, and he was roped in to make a personal stage appearance before a packed Sunday night audience.

At a pre-view on the Wednesday morning preceding the film's opening the Mayor of Brighton and party attended, together with a number of councillors and an assortment of the professional element, including that variety veteran, Harry Blake.

Mr. Stevens had hoped to persuade Mrs. Eugene Stratton, now living at Hove, to come along, but the wintry winds prevented this. S. H. Parsons, Odeon area administrator, added his personal helpful attentions for the comfort of the guests.

Threshold Publicity

A SUCCESSFUL effort to overcome the paper shortage without interfering with his publicity schedule has been made by A. E. Brown, manager of the Odeon, Herne Bay, who is employing his glass doors leading to the inner vestibule for advertising purposes.

A photograph of these doors giving publicity to "South of Pago Pago" shows that the effect is quite a good one. The design and writing is done in water colours, so that when finished with it can be washed off and the doors are ready for use again.

The same thing was done when Mr. Brown showed "The Great Dictator," a different caricature of Charlie Chaplin being drawn on each door. In view of the difficulty of obtaining posters, this is an excellent way of giving publicity to films.

Foyer Displays Attract

GALLEONS with billowing canvas on an azure sea illuminated by soft lights suggesting the Southern Seas formed the theme of an elaborate vestibule display arranged by W. S. Wain, who was recently playing "The Sea Hawk" (Warner) at the Palladium, Blackpool. The ships consisted of cut-out models lit with varied coloured lights, and the whole display, flooded in blue, giving an effect of movement to the sea and ships. Mr. Wain specialises in these displays, one of the most amusing being "My Favourite Wife" (RKO-Radio), which comprised a roof-top vista with a number of cats on the wall and below an old tom obviously making the most of his opportunity with his "favourite wife." A flasher effect lit up the cats' eyes, giving a winking effect which caused a deal of amusement among patrons.

Raid Tableau at Aldershot

SHOWMANSHIP was very much alive at the Alexandra, Aldershot, last week, when R. F. Hart put over a highly ambitious show to publicise the "Mystery Sea Raider" (Paramount). Realising that the picture was based on an actual naval engagement, Mr. Hart, by means of scale models and an ingenious lay-out on the floor of the alcove in the balcony foyer, was able to give patrons an impressive and spectacular idea of the picture's central theme.

Measuring some 12 ft. by 5 ft. wide the scena showed a battle fleet sailing into action (a sea effect being produced by means of a mirror), and on shore was a modernistic castle with troops and a squadron of "Spitfires" waiting on a nearby aerodrome. There were tanks, bomb craters and A.A. guns which added to the realism, and high above two dive bombers were suspended below. Effective floodlighting and attractive art cards completed the display, which created quite a stir among patrons.

On the wall opposite the display was another of Mr. Hart's ideas, this being a display of large newspaper headlines, each being a descriptive sentence plugging the film, the complete lay-out gave the story of the film in "headlines."

An Astronomical Angle

SKILFULLY worded posters exhibited in the foyer and outside the theatre comprised the main publicity angle adopted by Eric V. Walls, manager of the Regent, Bradford, for "The Mortal Storm."

A quad-crown art poster had the following wording: "The story is small—but the moral is great in 'The Mortal Storm' . . ." and "'The Great Dictator' caused 'The Mortal Storm'—if you've seen one you must see the other." In the centre of the poster was a small cutting from a book giving the story of the film.

Also exhibited was a cut-out representing the blue sky studded with stars, each bearing the name of a member of the cast of the film and illuminated at the rear. The caption was: "There's no need to be an astronomer to find such a great array of stars as in 'The Mortal Storm' . . ."

Art Display in the Lounge

DURING the past few weeks, R. F. Hart, manager of Alexandra, Aldershot, has been making good use of the theatre's balcony lounge for publicity purposes, utilising the Old English style of wood panelling as a background for subsequent pictorial displays.

Coloured stills, art cards and large mounted illustrations of the various featured stars are displayed, many being mounted on easels elsewhere in the lounge.

Outstanding features of each show are the artistic layout of the panels, and the snappy phrases in multi-coloured contrasting lettering. "Goldrush Maisie," "The Boys from Syracuse" and "The Daltons Ride Again" all received lounge displays recently.

Mr. Hart makes maximum use of the weekly Press advertisement by introducing short descriptive phrases into the copy. In connection with the screening of "Goldrush Maisie," the newspaper advertisement carried the announcement: "There's golden entertainment in the Gold Rush—Maisie is back."

An Advocate of Stage Shows

ALTHOUGH it means a little harder work, C. Hardy Morgan, of the Roxy, Birkenhead, declares that his experience shows that they are definitely worth the additional trouble involved. The Roxy is the only theatre in the Wirral which puts on a stage show, and his public laps it up—indeed, the scene in the house on these occasions, says Mr. Morgan, is an exhibitor's dream. Last week, when he was running a concert party of local talent, it was impossible to obtain a seat at 6.40 p.m. Not only does this cause the theatre to be talked about, but the consistently large audiences provide Mr. Morgan with an admirable opportunity of giving little lectures on fire-watching, A.R.P., invasion and other topical matters, in which his efforts have elicited warm thanks from the Town Council and the police.

Inexpensive, yet Effective

THE musical angle of "A Little Bit of Heaven" (General Films) was well plugged by L. C. Overs before its presentation at the Friars, Canterbury. Special shows of Gloria Jean records were made in various music dealers, who displayed art cards descriptive of the film, while a clever play on the title resulted in the exhibition in a furniture shop of a cosy bedroom suite described as "Your little bit of heaven." For the front of house, Mr. Overs managed to unearth a large cut-out head of Gloria Jean made for a previous feature screened here, and erected this in the centre garden; smaller head cut outs were made and fixed to pillars at each side of the main entrance. In the vestibule, there were pictorial cards in special frames on easels, standee announcement cards in balcony foyers and alcoves, and Press raves on the bulletin board. Illustrated advertisements were obtained in the local Press at no extra charge and long free write ups were also inserted. Business for the three days of screening was very brisk and proved that these efforts, which were quite inexpensive, very worthwhile.

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FOR APRIL 14 RELEASES

Compiled by A. W. Owen

"ESCAPE"
(M-G-M)

CERT. U. 9,341 ft. Reg. No. F.3710. Reviewed in KINE. January 9, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Norma Shearer, Robert Taylor.
ATMOSPHERE.—Melodrama of mother love, filial devotion and romantic sacrifice, unfolded in Germany under the grim, relentless shadow of the Gestapo.
ORGAN.—Prelude from "Tristan and Isolde" (excerpts), Wagner (Augener), with adaptation from the piano-solo edition.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1757 (B.B.C. Symphony Orchestra).

"NO TIME FOR COMEDY"
(Warner)

CERT. A. 8,389 ft. Reg. No. F.3778. Reviewed in KINE. January 30, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—James Stewart, Rosalind Russell.
ATMOSPHERE.—Sophisticated comedy about a country bumpkin who writes a successful Broadway play and marries his leading lady. A play of the theatre with a "beggar on horseback" theme.
ORGAN.—"At the Play" Suite, York Bowen (Ascherberg), No. 1 only, with adaptation from the piano-solo copy only.
NON-SYNC.—"Broadway Rhythm" (F.T.), recorded on Decca-Brunswick F.5740 (Ambrose and his Orchestra).

"DOWN ARGENTINE WAY"
(20th Century-Fox)

CERT. U. 7,979 ft. Reg. No. F.3824. Reviewed in KINE. February 20, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Don Ameche, Betty Grable, Carmen Miranda.
ATMOSPHERE.—Musical romance, the first part in night club atmosphere, with all types of dances featured; the second half is in outdoor, daylight contrast. Songs that are a feature are noted below.
ORGAN.—Medley of theme songs: "I Want My Mama," "Two Dreams Met," and "Down Argentine Way," with adaptation from the professional vocal-piano copies.
NON-SYNC.—As organ. Records: "Down Argentine Way" and "Two Dreams Met," on Decca F.7701 (Crosby and orchestra); "I Want My Mama," on Brunswick O.3104 (Andrew Sisters and orchestra) or Brunswick O.3111 (Carmen Miranda and Orchestra).

"MICHAEL SHANE, PRIVATE DETECTIVE"
(20th Century-Fox)

CERT. A. 6,912 ft. Reg. No. F.3822. Reviewed in KINE. February 13, 1941.
PUBLICITY. One 6-sheet.
STARS.—Lloyd Nolan, Marjorie Weaver, Joan Valerie.
ATMOSPHERE.—Murder mystery comedy-melodrama, telling of the hectic experiences of a not-so-wise private detective who secures feminine aid when he finds himself on the spot.
ORGAN.—"Tribunal," Incidental, Curzon (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1911 (Regent Concert Orchestra).

"YUKON FLIGHT"
(A.B.F.D.)

CERT. U. 5,217 ft. Reg. No. F.3502. Reviewed in KINE. October 10, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—James Newill.
ATMOSPHERE.—Aerial melodrama with a North-West Mounted Police background about a sergeant and his assistant who outwit murderous gold hi-jackers.
ORGAN.—"Marinarella" Overture, Fucik (Bosworth), introduction and finale allegro, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1037 (Louis Voss Concert Orchestra).

"SPARE A COPPER"
(A.B.F.D.)

CERT. U. 7,072 ft. Reg. No. Br./Dr. 3667. Reviewed in KINE. December 12, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—George Formby.
ATMOSPHERE.—Comedy extravaganza, describing the adventures and misadventures of a simple police war reservist. The opening sequence depicts a terrible traffic jam caused by his over-zealous efforts.
ORGAN.—"The Policeman's Holiday," Ewing (Francis and Day), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.2080 (Band of H.M. Life Guards).

"THREE MEN FROM TEXAS"
(Paramount)

CERT. U. 8,864 ft. Reg. No. F.3690. Reviewed in KINE. December 19, 1940.
PUBLICITY. One 6-sheet.
STARS.—William Boyd, Russell Mayden, Andy Clyde.

ATMOSPHERE.—Period outdoor melo'rama, the latest of the Hopalong Cassidy series, telling how a U.S. marshal, sent to California to restore law and order with the help of two colleagues, serves Spanish homesteaders from land grabbers' activities.
ORGAN. "Torerro Ramon," Kostal (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1077 (London Concert Orchestra).

"MEXICAN SPITFIRE OUT WEST"
(RKO-Radio)

CERT. A. 6,851 ft. Reg. No. F.3677. Reviewed in KINE. December 19, 1940.
PUBLICITY. One 6-sheet.
STARS.—Lupe Velez, Leon Errol, Donald Woods.
ATMOSPHERE. Farcical comedy, a sequel to "Mexican Spitfire," set complete in itself, with crazy illusions by clever double-exposure photography and a bedroom farce as the climax.
ORGAN.—"Mexican Serenade," Kaschubey (Keith Prowse), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8522 (Barnabas von Geczy's Orchestra).

"SO YOU WON'T TALK?"
(Columbia)

CERT. U. 6,105 ft. Reg. No. F.3720. Reviewed in KINE. January 9, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Joe E. Brown.
ATMOSPHERE.—Gangster comedy with the star in a dual rôle; a story of mistaken identity, many complications and fast action.
ORGAN.—"Novelty Entr'acte, "Quivery Quavers," Thomas (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1072 (Pall Mall Revellers).

"BEFORE I HANG"
(Columbia)

CERT. A. 5,582 ft. Reg. No. F.3568 Reviewed in KINE. January 9, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Boris Karloff, Evelyn Keyes, Bruce Bennet.
ATMOSPHERE. Grand Guignol thriller with a pseudo-scientific background, concerning a scientist and his incredible and grim experiments, with their homicidal thrills.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2292 (London Symphony Orchestra), or H.M.V. B.D 572 (Reginald Foort, B.B.C. organ).

"SECRET ENEMY"
(General F.D.)

CERT. A. 5,565 ft. Reg. No. F.3472. Reviewed in KINE. November 7, 1940.
PUBLICITY. One 6-sheet, one 12-sheet.
STARS.—Richard Cromwell, Helen Vinson.
ATMOSPHERE.—Spy melodrama of espionage, sabotage and almost every other violent and brutal accessory and implement of war.
ORGAN.—"Melodie Passionnee," F. Tapp (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, with recording on Bosworth B.C.1094 (Regent Classic Orchestra).

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S.M. Super Cinemas, Ltd., 37/8, Golden Square, require First and Second Operators. Good wages, comfortable appointments and modern equipment. In the London area. Apply personally or by letter.

WANTED, Operator over military age; also Second; safe area; union rate plus 10 per cent. Apply, full details, Regal, Coalville, Leicestershire.

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SECOND Operator wanted for B.T.-H. sound and Kalee mechs. Full particulars and wages, Manager, Playhouse, Felixstowe.

SITUATIONS WANTED

MANAGER, over military age, experienced, just concluded engagement; excellent refs.; smart appearance; bond; London or suburbs. 37, Charges Street, W.1.

SITUATIONS WANTED (cont.)

MANAGER, 20 years' experience, desires change; over military age; excellent references; South only; moderate salary. K., Box 709, Kinematograph Weekly.

HOUSE Manager at liberty; over military age and willing to go anywhere.—Sydney Stevens, The Forehand, Dickens Road, Broadstairs, Kent

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SITUATIONS WANTED (cont.)

MANAGER (48); 25 years' experience; well versed all branches, including variety and projection; sole control or instructions; anywhere.—"Russkeen," Brackens Lane, Derby.

MANAGER (48), many years' experience, circuit and independent, well versed all branches, including operating, excellent testimonials; bond; large or small hall, which must be good class; anywhere.—B., Box 701, Kinematograph Weekly.

OPERATOR, over military age, disengaged; £4.—F. Hutchings, 73, Leigham Vale, S.W.2.

EXPERIENCED Chief Operator seeks situation; Sussex preferred; Weston, B.T.-H.; salary, £4 10s. Operator, 18, Rifches Road, Harrincay, London.

SECOND Projectionist desires change; S.E. London preferred; experienced RCA and B.T.P.; excellent refs; exempt. Write, wages, etc., S., Fox 717, Kinematograph Weekly.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
Thur., Mar. 13	1.30 p.m. ...	G.B. Theatre ...	Yellow Cæsar	A.B.F.D.... ...	———	—
.. .. 13	10.30 a.m.&2.30 p.m.	Own Theatre ...	Ellery Queen, Master Detective	Columbia ...	———	—
Fri., .. 14	10.30 a.m.&2.30 p.m.	Own Theatre ...	Port Arthur	Columbia ...	———	—
Tues., .. 18	10.30 a.m.&2.30 p.m.	Own Theatre ...	Married—But Single	Columbia ...	Rosalind Russell ...	—
.. .. 18	10.30 a.m. ...	Carlton	Second Chorus	Paramount ...	Fred Astaire	—
Thur., .. 20	10.30 a.m. ...	Carlton	Victory	Paramount ...	Frederick March ...	—
Fri., .. 21	11 a.m. ...	Phœnix	You're Out of Luck	Pathe	———	—
.. .. 21	11 a.m. ...	Own Theatre ...	Let's Wander (British Two-reeler); Romeo in Rhythm (M.G.M. Technicolor Cartoon); What's Your "I.Q."? No. 2 (Pete Smith); Wedding Bills (Pete Smith); Old New Mexico (Fitzpatrick Traveltalk in Technicolor); Cavalcade of San Francisco (Fitzpatrick Traveltalk in Technicolor); Goin' Fishin' (Our Gang); Return of the Horse (British one-reeler); The Lonesome Stranger (M.G.M. Technicolor Cartoon); Beautiful Ball (Fitzpatrick Traveltalk in Technicolor).	M-G-M	———	—
Mon., .. 24	2.30 p.m. ...	Phœnix	This Man is Dangerous	Pathe	———	—
Tues., .. 25	2.30 p.m. ...	Phœnix	Old Mother Riley's Ghosts ...	Anglo-American ...	Lucan and McShane	—
.. .. 25	10.30 a.m. ...	Carlton	Virginia	Paramount ...	———	—
.. .. 25	11 a.m. ...	Own Theatre ...	Moonrakers (British Two-reeler); The Great Meddler (Carey Wilson Miniature); Please Answer (Pete Smith); Papa Gets the Bird (M-G-M Technicolor Cartoon); Sea for Yourself (Pete Smith); The Capital City Washington, D.C. (Fitzpatrick Traveltalk in Technicolor); Kiddie Kure (Our Gang); American Spoken Here (Passing Parade); Old New Orleans (Fitzpatrick Traveltalk in Technicolor).	M-G-M	———	—
Wed., .. 26	10.30 a.m.&2.30 p.m.	Century	Kipps	20th Century-Fox	Michael Redgrave ...	—

BELFAST

Wed., Mar. 19	10.45 a.m. ...	Imperial... ...	Down Argentine Way	20th Century-Fox	Don Ameche	U

BIRMINGHAM

Fri., Mar. 14	10.30 a.m. ...	Scala	Margie	G.F.D.	Mischa Auer	U
Tues., .. 18	10.30 a.m. ...	Scala	Sandy Gets Her Man	G.F.D.	Baby Sandy	U
.. .. 18	10.30 a.m. ...	West End ...	The Son of Monte Cristo ...	United Artists ...	Louis Hayward	A
Wed., .. 19	10.30 a.m. ...	Scala	The Bank Detective	G.F.D.	W. C. Fields	U
.. .. 19	10.30 a.m. ...	Paramount ...	Second Chorus	Paramount ...	Fred Astaire	—
Thur., .. 20	10.30 a.m. ...	Scala	The Mummy's Hand	G.F.D.	Dick Foran	A

CARDIFF

Fri., Mar. 14	10.45 a.m. ...	Odeon	Trail of the Vigilantes	G.F.D.	Franchot Tone ...	U
.. .. 14	11 a.m. ...	Empire	The Son of Monte Cristo ...	United Artists ...	Louis Hayward ...	A
.. .. 14	11 a.m. ...	Park Hall ...	Comrade X.	M-G-M	Clark Gable	—
Tues., .. 18	10.45 a.m. ...	Park Hall ...	Margie	G.F.D.	Mischa Auer	U
.. .. 18	11 a.m. ...	Capitol	Arise My Love	Paramount ...	Ray Milland	A
.. .. 18	10.45 a.m. ...	Empire	Little Men	RKO-Radio ...	Kay Francis	—
Wed., .. 19	10.45 a.m. ...	Odeon	Sandy Gets Her Man	G.F.D.	Baby Sandy	U
.. .. 19	10.45 a.m. ...	Empire	Mr. and Mrs. Smith	RKO-Radio ...	Carol Lombard ...	—
Thur., .. 20	10.45 a.m. ...	Odeon	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—

GLASGOW

Fri., Mar. 14	10.45 a.m. ...	Playhouse ...	The Bank Detective	G.F.D.	W. C. Fields	U
.. .. 18	10.45 a.m. ...	La Scala	The Mummy's Hand	G.F.D.	Dick Foran	A
Wed., .. 19	10.45 a.m. ...	La Scala	San Francisco Docks	G.F.D. ...	Burgess Meredith ...	A
.. .. 19	10.45 a.m. ...	Paramount ...	Second Chorus	Paramount ...	Fred Astaire	—
Thur., .. 20	10.45 a.m. ...	Picture House ...	The Ghost Train	G.F.D.	Arthur Askey... ...	A

LEEDS

Fri., Mar. 14	10.45 a.m. ...	Tower P.H. ...	Margie	G.F.D.	Mischa Auer	U
.. .. 14	10.45 a.m. ...	Odeon	Son of Monte Cristo	United Artists ...	Louis Hayward	A
Tues., .. 18	10.45 a.m. ...	Odeon	Sandy Gets Her Man	G.F.D.	Baby Sandy	U
Wed., .. 19	10.45 a.m. ...	Tower P.H. ...	The Bank Detective	G.F.D.	W. C. Fields	U
.. .. 19	10.45 a.m. ...	Odeon	Second Chorus	Paramount ...	Fred Astaire	—
Thur., .. 20	10.45 a.m. ...	Tower P.H. ...	The Mummy's Hand	G.F.D.	Dick Foran	A

LIVERPOOL

Fri., Mar. 14	10.45 a.m. ...	Scala	Margie	G.F.D.	Mischa Auer	U
Tues., .. 18	10.45 a.m. ...	Paramount ...	Sandy Gets Her Man	G.F.D.	Baby Sandy	U
Wed., .. 19	10.45 a.m. ...	Scala	The Bank Detective	G.F.D.	W. C. Fields	U
.. .. 19	10.45 a.m. ...	Trocadero ...	The Son of Monte Cristo ...	United Artists ...	Louis Hayward	A
Thur., .. 20	10.45 a.m. ...	Scala	The Mummy's Hand	G.F.D.	Dick Foran	A

MANCHESTER

Fri., Mar. 14	10.45 a.m. ...	Odeon	Sandy Gets Her Man	G.F.D.	Baby Sandy	U
.. .. 14	10.45 a.m. ...	Gaumont Palace	The Son of Monte Cristo ...	United Artists ...	Louis Hayward	A
Tues., .. 18	10.45 a.m. ...	Gaiety	The Bank Detective	G.F.D.	W. C. Fields	A
.. .. 18	10.45 a.m. ...	Theatre Royal ...	Lone Wolf Keeps a Date ...	Columbia ...	Warren William ...	—
Wed., .. 19	10.45 a.m. ...	Gaiety	The Mummy's Hand	G.F.D.	Dick Foran	U
.. .. 19	10.45 a.m. ...	Odeon	Second Chorus	Paramount ...	Fred Astaire	—
.. .. 19	10.45 a.m. ...	Theatre Royal ...	Blondie Plays Cupid	Columbia... ...	Penny Singleton ...	—
Thurs., .. 20	10.45 a.m. ...	Market Street ...	San Francisco Docks	G.F.D.	Burgess Meredith ...	A
.. .. 20	10.45 a.m. ...	Theatre Royal ...	Five Little Peppers in Trouble ...	Columbia ...	Edith Fellows ...	—

NEWCASTLE

Fri., Mar 14	10.45 a.m. ...	Essoldo	The Bank Detective	G.F.D.	W. C. Fields	U
Tues., .. 18	10.45 a.m. ...	Odeon	Sandy Gets Her Man	G.F.D.	Baby Sandy	U
Wed., .. 19	10.45 a.m. ...	Essoldo	The Mummy's Hand	G.F.D.	Dick Foran	A
.. .. 19	10.45 a.m. ...	Queen's	The Son of Monte Cristo ...	United Artists ...	Louis Hayward	A
Thur., .. 20	10.45 a.m. ...	Stoll P.H. ...	San Francisco Docks	G.F.D.	Burgess Meredith ...	A

NOTTINGHAM

Fri., Mar. 14	10.45 a.m. ...	Ritz	Sandy Gets Her Man	G.F.D.	Baby Sandy	U
Tues., .. 18	10.45 a.m. ...	News House ...	The Bank Detective	G.F.D.	W. C. Fields	U
Wed., .. 19	10.45 a.m. ...	News House ...	The Mummy's Hand	G.F.D.	Dick Foran	A

SHEFFIELD

Fri., Mar. 14	10.45 a.m. ...	Cinema House ...	The Bank Detective	G.F.D.	W. C. Fields	U
Tues., Mar. 18	10.45 a.m. ...	Cinema House ...	Arise My Love	Paramount ...	Ray Milland	A
Wed., .. 19	10.45 a.m. ...	Regent	The Son of Monte Cristo ...	United Artists ...	Louis Hayward ...	A

THEATRE SEATS

WANTED, about 1,855 good Tip-up Seats (smaller quantities accepted).—Condition, rock-bottom price to "Whitcombe," Winchester Hotel, Marys Street, Shrewsbury.

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WANTED, Kinema Chairs and Curtains; any distance.—Wheatley, 5, Plymouth Street, Shakespeare Street, Manchester.

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SPECIAL NOTICE

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TECHNICAL BOOKS

KINEMATOGRAPH STUDIO TECHNIQUE. By C. L. Macbean. A practical outline of the artistic and technical work in the production of film plays. (1922.) Price 2s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing. (1932.) Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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March 13, 1941

The IDEAL KINEMA
DESIGN
BUILDING - EQUIPMENT
A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS
ARCHITECTURAL EDITOR: GEORGE COLES, F.R.I.B.A.

The monthly Technical Supplement to the KINEMATOGRAPH WEEKLY
March 13, 1941

85, Long Acre,
London, W.C.2.
March, 1941

Observations

AMONG the encouraging signs of determination to carry on in spite of adverse circumstances or actual hindrances is seen in the prompt manner in which exhibitors who have had their theatres damaged by enemy action, or by disaster unconnected with the war, have set to work to effect repairs sufficient to resume business within a short period. This issue of the IDEAL KINEMA records quite a number of accounts of renovations undertaken and many of them successfully carried through.

It is no easy task to set to work to evolve out of a heap of debris, with walls and furnishings damaged by fire and water, the orderly efficiency which has been so suddenly broken up. It must be recognised, however, that decoration and furnishing companies have quickly realised the nature of the demand made upon them and have switched their energies from the production of new material to the less attractive but very necessary work of cleaning upholstery and remaking serviceable equipment with the minimum of delay so that the damaged kinema may again take its place, its important place, in the amenities of the neighbourhood it serves.

Nevertheless, for the exhibitor the present difficult period presents a number of problems which he has not to meet when the course of business runs more smoothly. It is because of this that the Architectural Editor of the IDEAL KINEMA has made the offer to readers to advise on the special difficulties of the time. This is not a moment when large-scale building can be undertaken, and even minor activities are faced with a number of obstacles. It is important, therefore, that what is entered upon should be dealt with wisely and with a proper sense of the difficulties to be avoided as well as the course to be followed.

It is hoped that the outcome of the offer now made will result in a series of helpful articles which will assist not only the actual correspondent but exhibitors equally.

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Acting Editor : James Benson
Advertisement Manager :
R. E. Southworth

WHAT IS YOUR WAR TIME NEED?

Specialist Experience is at Your Command

By GEORGE COLES, F.R.I.B.A.

OVER the period of the last eight or nine years as Architectural Editor, I have had the very great pleasure of contributing a monthly article to the IDEAL KINEMA, and have also been gratified to know from correspondents the usefulness of these articles to readers.

I think it will be appreciated from a perusal of the list of these articles below that I have covered a good deal of ground in connection with this important Industry from the architect's and the proprietor's points of view.

Owing, however, to the unfortunate conditions now prevailing, which have practically put an end to new construction, and have limited considerably any activities in renovations and reconstruction, it is difficult to discover the right kind of subject which will meet the needs of readers of the IDEAL KINEMA who are exhibitors, and who are faced with vexed problems.

I am therefore setting out a list of the subjects upon which I have written during the past eight or nine years, and inviting readers who are interested in one or other of them and require a further elucidation of any problem arising from them to write to me and set out the nature of the particular difficulty confronting them.

There are, I have no doubt, within the four walls of many a kinema, various questions of structure and building material which are not easily answerable by anyone without a good background of architectural training and familiarity with building materials, a background enriched also by a close knowledge of kinema design.

So, then, will any readers who have points they would like to raise on some of my past articles write to me c/o the IDEAL KINEMA. Such inquiries will receive my careful personal attention.

I am anxious in my position as Architectural Editor to be of the greatest service possible to those who have read what I have had to contribute on kinema design and decoration, and shall welcome any question, no matter how seemingly trivial, if my answer can assist the inquirer to overcome the difficulty with which he is faced.

I append a list of my contributions to these columns, and wish to say how much I appreciate the many friendships which I have made during the years I have been associated with the IDEAL KINEMA. These I hope to continue and add to in the future.

1933—
January.—Selection of Site.
February and March.—Sketch Plans
April.—Consultants.
May.—Licensing and Local Authorities.
June, July and August.—Working Drawings and Specifications
September.—Tenders, Contracts and Commencing Works
October.—A Tour Through a Super.
November.—Scale and Full-size Details.
December.—Weekly Progress Meetings.

1934—
January.—Completion and Final Inspections.
February.—Decoration.
March.—Interior Decoration.
April.—Queueing and Waiting Spaces
May, June, July, August and September.—Modernising Old Kinemas.
October.—Materials for the Modern Kinema.
November and December.—Standing in Gangways, etc.

1935—
January and February.—Regulations of Public Authorities Affecting Design and Construction.
March.—Criticism of the "Manual of Safety Requirements."
April and May.—Regulations for Public Safety.
June.—Review of Kinema Progress During 25 Years (Jubilee Article)
July.—Regulation of Public Authorities.
August, September, October, November and December.—Construction and Materials and Their Influence on Design.

1936—
January and February.—Construction and Materials and Their Influence on Design.
March.—The Effect of Recent Legislation on Kinema Sites.
April.—Café Planning for Kinemas.
May.—Service Roadways and Car Parks.
June.—Building Costs and the Quantity Surveyor.
July.—Redundancy and Existing Kinemas.
August and September.—Technical Details in Planning.
October.—The Effect of Site and Local Conditions on Kinema Costs.
November.—Rearmament and Kinema Construction.
December.—Furnishings and Licensing Authorities

1937—
January.—Retrospect and Prospect.
February.—Maladjustment of Regulations
March.—Subsoil Difficulties.
April.—Build Now.
May.—Progress and Labour Charts.
June.—Site Progress Meetings.
July.—Eye-Strain.
August.—Refrigeration in Kinemas
September.—Vistas *versus* Corridors.
October.—The Treatment of the Proscenium Opening
November.—Stage Counterweighing Lay-Out.
December.—Door Furniture and Fastenings.

1938—
January.—Door Furniture and Fastenings.
February.—Concealed or Direct Lighting.
March.—Pay Boxes: Location and Design.
April.—Cloakrooms.
May.—Selection of the Kinema Seat.
June.—Spacing Seats.
July.—Construction and Details of the Kinema Seat.
August.—Car Parks.
September.—Vestibules.
October, November and December.—Kinema Roofs.

1939—
January and February.—Kinema Ceilings Construction.
March.—Roof Gutters and Down Pipes.
April.—Waste and Service Pipes.
May.—Subsoil and Trial Borings.
June and July.—Methods of Fixing Kinema Seating
August.—Barriers to Seated Areas.
September.—Camouflage.
October.—Air Raid Precautions.
November.—Balcony Entrances.
December.—Influence of the Balcony Lay-Out on the General Planning.

1940—
January and February.—Exit and Entrance Staircases
March.—Heating in Exceptionally Cold Weather.
April.—Precautions Against Heat Penetration in Hot Weather
May and June.—Modernising Existing Kinemas in War Time.
July.—Maintenance and Improvement of A.R.P.
August and September.—Reinstatement After Air Raid Damage
October.—Procedure Before and After Air Raid Damage.
November.—A Sidelight on Air Raid Precautions.
December.—Effects of Blast on Construction and Materials.

Mr. Exhibitor, please note:—

1. If your Theatre is damaged through enemy action and it is not possible to reopen, we have an expert staff to take up, dismantle and store your chairs and furnishings.
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WHEN THE THEATRE IS RESEATED

The Adoption of a Radial Plan

ALTHOUGH present conditions are not favourable to theatre building, renovations and renewals are continually becoming necessary as wear, and occasionally enemy action, compel attention. Reseating has frequently to be undertaken and this fact renders interesting an article in the American "Better Theatres" for January. Although practice in England and America is not on all fours, there is much in the suggestions put forward which will be found of value.

LET'S take the case of a theatre owner who plans to reseat his theatre. The seating arrangement has three banks of chairs and four aisles, let us say—that is, an aisle at each side wall, and the other two aisles spaced equally on each side of the centre line of the theatre. The rows of chairs run straight across the width of the theatre, not on a radius or curved line. In this arrangement the average width of the chair is 19 in. we'll assume, and the back to back spacings average 31½ in.

Now when the time comes to discuss the new seating arrangement and cost of installation, the seating man should tell the theatre owner just how his present seating will be improved to give the patrons better viewing of the screen. The new seating should be installed on a radius, especially if the theatre is quite wide, as it will give the people sitting in the side banks of chairs normal viewing of the picture; also, several inches can be gained on the radius, if it is sharp, without affecting the aisle widths. With this new seating arrangement, the holes in the floor will have to be redrilled for fastening the new chair standards to the floor, but the theatre owner will get several 21-in. chairs in the rows, while the back-to-back spacing of the rows can be increased to 32 in.

Using the Same Fasteners

It's surprising how many times the suggestion is made and carried through, that the new chair should be installed over the same old bolt fasteners in the floor, thus saving the cost of redrilling holes and inserting new floor bolts. When this method is agreed upon, then all concerned are bound to have bitter words and "name-callings" before the chair installation is completed—and even after the chairs are set in place and used!

In installing chairs, the standards are first slipped over bolts embedded in the floor, then the nuts are put on a few turns by hand, whereupon an electric power machine is used to drive them fast. Now if a man is careless or in a hurry, he is bound to cross the threads of at least four out of ten bolts. After the power machine drives the nuts fast and for some reason the nut is taken off, that bolt is threadless and useless for further fastening. This is one of the reasons that even when new chair standards and bolts are installed, they become loose after a little usage. So it can be seen that to try to put new standards on old bolts and make them fast is quite impossible, especially when the old chair standards, of necessity, are taken off the floor hurriedly and recklessly.

Another reason that new standards should never be figured to fit old bolts in the floor is that nine times out of ten a chair is purchased that is of an entirely different type, and the holes in the standards are differently spaced. However, even with this obvious reason, in some cases the standards are forced in the floor by bending the bolts. A chair installed in this careless manner will never stand under the strain of everyday usage.

Changing to Radial Plan

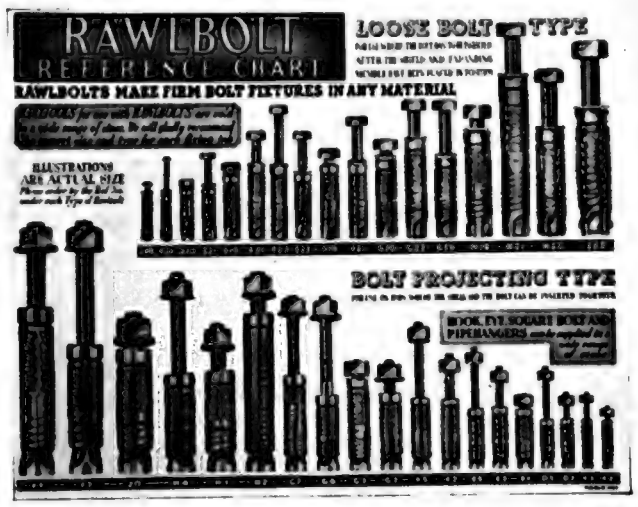
Many times a theatre owner is sceptical, and rightly so, about installing chairs on a radius because of having hinge trouble with his old chairs, although every reliable chair manufacturer in the public seating industry now handles chairs with hinges that can be installed on almost any radius. In the old days chairs were manufactured with the "friction type" or direct fastening bracket hinge which would not permit chairs to be installed on a radius. At present that hinge is seldom, if ever, used on modern chairs, except when old chairs are purchased that have been renovated with new box spring seats and covered backs. The types of hinges now used by chair manufacturers are known as *indirect* and *direct compensation*, which are used successfully on a radius without binding or breaking when the seat is lifted.

Another suggestion that cannot be stressed too much, especially of a chair installation in a theatre operating every day as well as nights, is that the theatre owner and chairman co-operate in arranging their work so as not to interfere with the normal running of the show schedule. The chairman should be reasonably sure of completing a certain section of work before the next day's show and have any unfinished section roped off properly so as not to inconvenience patrons. The theatre owner could help the installation by providing proper storage space and facilities for removing the chairs and segregating the various seats and standards.

Receiving the Equipment

In many cases, however, the installation men in their anxiety to hurry the job along, open the crates hurriedly, without thought that *these crates are marked for different incline standards and seat sizes.* Then time is lost in finding the right seats and standards or backs. It can be seen that smoother co-operation between theatre owner, installation men and the engineers in charge is very important in order to finish the job without penalising anyone in time or money lost.

Extreme care should be taken in opening the cartons that hold the seats, as any sharp object used in opening can easily cut the soft material; also they should be always laid flat in stacks so as not to force the springs out of shape.



Reproduction of the Rawlplug reference chart showing variety of bolts available for fixing purposes

ARCADIAN, MORECAMBE

Conversion to Picture Palace

Another addition to Morecambe's kinemas has been effected by the conversion of the Arcadian from a theatre to a picture-house. The Arcadian is owned by Empire Theatre (Morecambe), Ltd.

Structural alterations were carried out under the directions of E. Muff, and among the changes necessary was the erection and equipment of the projection room.

The whole business of providing the apparatus, both for picture and sound, was entrusted to RCA Photophone, Ltd.

In addition to installing the latest type of High Fidelity sound reproducer, RCA was also responsible for the furnishing of rear shutter Simplex projectors with Monarc arcs, spotlight, Hewittic arc rectifying plant and the numerous additional accessories required for such a changeover.

RCA's district manager, Mr. Bush, was responsible for the technical details on site.

NEW UPHOLSTERY MATERIAL

Made of Leather and Rubber

A new upholstery material has been placed upon the market in America by the United States Rubber Co.

It very closely resembles genuine leather both in feel and finish, and bears the technical and proprietary name of Top Grain Genuine Naugahyde. It is put forward as a marked advance in covering materials specially adapted to picture theatre chairs.

The material is a combination of "ground" leather and rubber, backed with quality fabric. This produces a combination of durability and flexibility, together with a patented surface finish, which gives it a lustrous appearance which is impervious to moisture and possesses scratch resistance to a marked degree. It is easily cleaned with soap and water.

It is also available in a ventilated fabric having holes at ¼-in. intervals. These are not punched in, but are caused by forcing the fabric threads apart.

RCA AT RITZ, WOOD GREEN.

RCA High Fidelity sound apparatus has been installed in the Ritz, Wood Green, London, N.

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REPAIR WORK ON EMERY THEATRES

Reopening Begins This Week

Repair work is proceeding at five of the J. F. Emery circuit kinemas which have been damaged by enemy action. The Regal, Attercliffe, Sheffield, where the damage was mainly to the exterior, reopened on Monday last, March 10.

At the Star, Sheffield, where there was a direct hit on the operating box by a high explosive bomb, a temporary operating box is being built, and it is hoped to open the theatre again in a few months' time.

Damage to the Wicker, Sheffield, was caused mainly by shrapnel. Part of the building is being re-roofed and it is expected that this work will be completed by Easter.

The Scala, Salford, will be reopened in about three weeks.

Luxor, Manchester, is likely to remain closed for a few months. Here part of the back of the theatre was severely damaged. It is intended to rebuild this section and also reroof the building.

BECKWIN FURNISHINGS

Some Recent Contracts

Amongst recent contracts executed by Beck and Windibank, of Clement Street, Birmingham, are the Forum, Liverpool, where extensive renovations and reupholstery to whole of seating, floor coverings and stage draperies have been undertaken; the Rex, High Wycombe, where recarpeting throughout has been laid, also stage draperies and exit curtains. At the Picture House, Doncaster, extensive renovations and reupholstery to seating, also new floor coverings, have been executed; and at the West End, Paisley, a reseating contract has been carried out.

Amongst orders now in hand are included contracts for:—

The Hippodrome, Blackpool.
The Park Cinema, Pontypool.
The Theatre, Berwick.
The Empire, Longton.
The Alexandra, Longton.
H.M.S. "Raleigh," Torpoint.
The Empire, Coventry.
Edgbaston Picture House, Birmingham.
Regal Cinema, Forfar.
Scala Cinema, Croydon.

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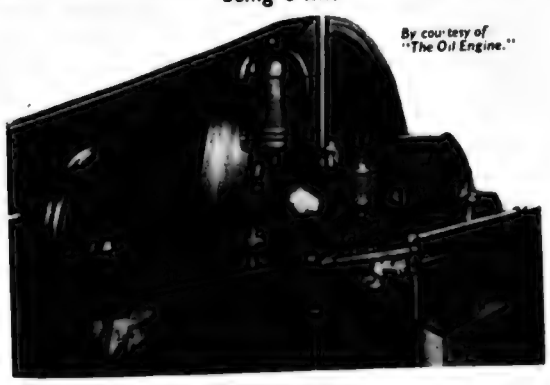
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THE PLACE for extra care with publicity is at the theatre. Here there should be no pieces of wood crudely put together and even more crudely painted; no scraps of paper hastily worded and roughly written; but frames enhancing appearances and publicity that is as attractive as it is forceful. Coltman's supply both at an inclusive weekly rate, with various services to suit all theatres.

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ASCOT'S FIRST KINEMA

Opening of the Hermitage

STADIUM THEATRE OF 600 CAPACITY

A LONG tale of courage and determination lies behind the building of Ascot's first picture house, the Hermitage, which opened on February 11, after a series of enforced postponements due to the exigencies of war.

Shortage of building material, and the far-reaching effects of the loss of technical equipment through enemy action in other parts of the country were overcome in a most creditable manner, with the result that this war-time kinema is a neat, stadium-type theatre seating just over 600 persons.

A. E. Farrell, F.R.I.B.A., of High Wycombe, and W. S. Liscombe, builder, of Woburn, jointly financed the enterprise and were responsible for the planning and building respectively.

Facade to be Developed

At the present moment the façade is devoid of external decoration and lighting, but in the near future it is hoped to complete the front of house, and to build an ornamental garden in front of the theatre, so that the kinema becomes "the Hermitage-in-the-Garden.

Three sets of swing doors give access to a low, but wide, foyer, on one side of which is the built-in pay-box and on the other doors leading to the various cloakrooms. Ceiling relief here is supplied by a massive rib spanning the foyer from wall to wall; the decorative scheme is carried out in soft autumnal tints, relieved with darker pastel shades.

Massive oak doors at the extreme end of the foyer give access to the wide flight of stairs which rise into the auditorium, terminating in a promenade which separates the tier from the stalls. The former is built at a higher level, and is reached by means of a short flight of stairs flanking the stalls promenade.

The principal decorative feature is to be found on each side of the pillared proscenium opening, this being a concealed lighting trough illuminating three neat grilles rising to very nearly ceiling height.

Decoration and Draperies

The side walls are sprayed in pastel shades, and the cerise stage draperies are in perfect harmony with the general colour plan. Lighting is supplied by means of four fixtures on the side walls and from concealed lights illuminating the stage. Ceiling decoration has been limited to a series of parallel ribs running from proscenium arch to the rear wall.

An unusual feature of the technical equipment at the Hermitage is the use of rear projection, and the really splendid results achieved are due in no small way to the Turner rear projection screen used in conjunction with Kalee "8" projectors.

The sound equipment was supplied by B.T.-H., of Rugby, and Theatre and Cinema Equipment, Ltd., were responsible for the seating.

EMBASSY, EDINBURGH

Reopened After Fire Damage

The reopening after just four weeks of the Edinburgh Embassy, following on a serious fire, represented a remarkable example of what British workmen can accomplish when a real effort is made.

The fire, which had its origin in the front rows of the stalls, occurred overnight between a Monday and a Tuesday. The thick smoke, aggravated by dense fumes from the bitumen under the burning floor, worked wholesale havoc throughout the house. About 400 seats were damaged, carpets and curtains ruined, and the whole interior required redecoration. The fire appeared to be due to deliberate arson, seats having been ripped and burning cigarettes inserted.

R. M'Laughlin, C.A., a well-known figure in the Edinburgh Trade, who is secretary of the owning company, immediately set to work and by Tuesday night had insurance matters settled down to the last detail. On Wednesday morning a dozen joiners were at work in the house. They were from James Miller and Partners, Ltd., the original builders of the Embassy, whose chairman, Coun. James Miller, is also chairman of directors of the Embassy company.

The house was refloored and the auditorium, vestibule and stairways redecorated. Carpets were either replaced or thoroughly cleaned. So, too, were the chairs, 72 of which had been completely destroyed. A month later the house reopened with the old sunrise effect on the walls of the auditorium, the walls of the vestibule and stairways sprayed with gold or silver, and the Embassy practically as it was when it was opened a few years ago.

Sub-contractors were: Joiners and decorators, James Miller and Partners, Ltd., 88, Hanover Street, Edinburgh; cleaners, A. and J. Macnab, Slateford, Edinburgh; carpets, Patrick Thomson, Ltd., North Bridge, Edinburgh; chairs, Morison and Co., Gorgie Road, Edinburgh.

MUSIC IN WEST END KINEMAS

When I reached the stage entrance of the Odeon, Leicester Square, and went down the stairs to the organist's dug-out the tones of the giant organ were almost overpowering and there was no need to ask if "Jimmy" Bell was on duty, and in a few moments he was giving me welcome. He is holding the fort in this fine West End kinema in no uncertain way, and in his quiet and unassuming way let out little items of worth-while news just as a matter of routine.

Twenty-three B.B.C. broadcasts this year keep him in practice, both on the organ and in letter writing to hundreds of "fans" who say how wonderful his broadcasts are, what a treat it is to hear an organ (instead, presumably, of the synthetic instrument which the B.B.C. continues to label "the theatre organ"), and last but by no means the least interesting fact, forget to enclose even a stamp for the signed photo they will so much treasure if received!

At the kinema, between film presentations, short items are played and a half-hour recital given on Sundays before the films are shown. This week's programme consisted of the famous Meyerbeer March, Gounod's "Ave Maria," and Monk Czardas No. 1, a Scotch ballad "Flora Macdonald," "Hands Across the Sea" and "The Rose of England" selection. There is a growing demand in non-sync houses for organ records of Jimmy Bell's playing, and Messrs. Bosworth and Co. commissioned Jimmy Bell recently to make some discs for the Decca-Brunswick Co. on a Sunday morning recently at the Odeon organ. No fewer than eight double-sided discs were completed in the single session and every recording was satisfactory.

Robin Richmond, well known to many kinema fans, called in to see Jimmy Bell and told me he is now featuring his own Hammond organ with his dance band. He is finding that the dance and night club world is very attractive and is, I think, not likely to return to kinema work.

Molly Forbes, who has had quite a successful season at the Paramount Theatre, Tottenham Court Road, till they decided to close the organ temporarily, has commenced duties at the Warner Theatre, Leicester Square, where she replaces Phil Finch, who is still another kinema organist to be called up for military duty.

Maurice Myers is still resident organist at the Plaza, and I believe has played at the Carlton Kinema at times in addition, but this house has not really featured its organ for a long time in recital work.

Gilbert Handy is resident organist at the Regal, Marble Arch, but this theatre with its fine organ which Quentin Maclean featured so wonderfully is not often heard in recital work, I fear.

Oliphant Chuckerbutty makes a wonderfully efficient deputy at the Odeon, Regal and Warner theatres, and this work enables him to retain his Paddington Church organist and choirmaster position, where his recitals covering many years have gained him much recognition.

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C.E.A. AND CARBON SUPPLIES

C.E.A. headquarters has issued to its members the following memorandum:—

Members will be glad to learn the present position in regard to carbon supplies is satisfactory, but at the last meeting of the Joint Committee it was agreed that in order to minimise the danger of loss to any stocks in the factories distribution for each rationing period should be effected at the earliest possible date. Exhibitors are asked to assist by placing their orders not later than the date given on each coupon.

Exhibitors whose kinemas have to be closed are asked to advise the Pool, and the Pool will, by arrangement with the distributors, make arrangements for the return and credit of any Pool carbon stocks they may have on hand. Pool carbons can only be accepted for return provided they are available in the same condition as despatched, and that credit is required and agreed by mutual consent. If the closure proves to be of a temporary nature there will be no difficulty in obtaining fresh supplies.

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STARRING
ALL OVER THE PLACE
TURNER
FURNITURE

A NOVEL CONVERSION

Exterior Lamp for Proscenium

An interesting instance of the use of lighting units formerly used on a theatre exterior being employed to light a reconstructed kinema proscenium is reported from Cornwall. K. C. Johnson, chief projectionist at the Capitol, St. Austell, carried out the work at no other cost than that of the cable employed.

The lamps, both bulb and strip, were those which were used for exterior lighting up to the commencement of the war. They were installed on the arch of the proscenium. Only two circuits were possible as only two dimmers were available at the time, so batten holders were mounted between the architectural strips and this enabled the coloured lamps (B.C. type) to be changed every month. The red strips remain all through, so as to avoid the extra expense for a small show. The whole idea cost about £5.

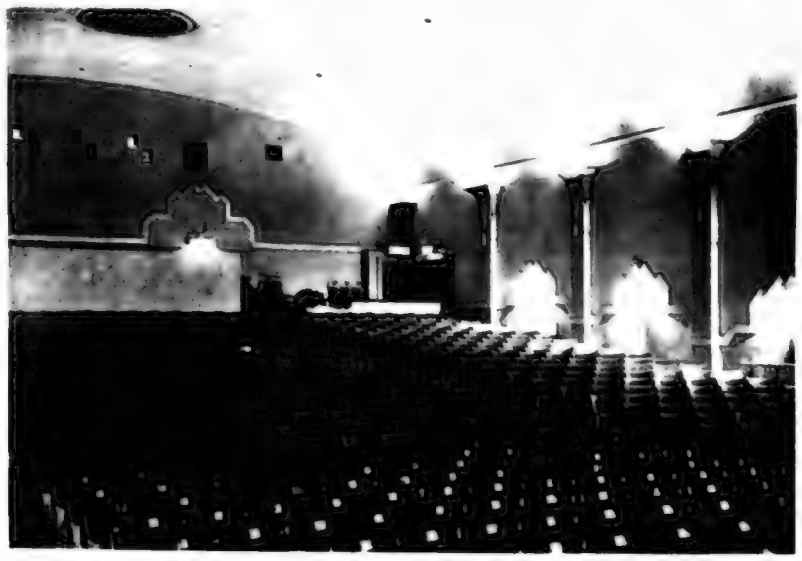
This may give IDEAL KINEMA readers an idea whereby "black-out" lamps which have been withdrawn from service may be used to procure a good effect at a low cost *inside* the theatre.

PLAYHOUSE, GREENFORD

Renovation Following Air Raid Damage

Left: Damage caused to the interior of the Playhouse, Greenford, last Autumn by enemy action

Right: The auditorium of the Playhouse following renovation, reseating and redecoration



Among the kinemas which have been damaged by enemy action and reconstructed in the outer suburban area of London is the Playhouse, Greenford, Middlesex, which received a direct hit from a bomb during a daylight raid in October last.

Practically the whole of the interior of the kinema was destroyed by the explosion, but the proprietors, Greenford Playhouse, Ltd., immediately embarked upon a scheme of reconstruction, which despite the delays consequent upon war-time pressure, has resulted in its reopening last month.

The company has not been satisfied merely to restore what had been destroyed, but to make good the damage in a manner which would render the theatre more comfortable to the patrons and more pleasing in its appearance.

Because of the destruction of the seating this had to be almost entirely renewed—Pixtons, Ltd., carrying out the work—and occasion was taken of this fact to improve the rake and screen visibility. The stage has been renovated and a new screen supplied, and the rear of the house has been treated for better acoustic reception. Marfix, Ltd., was responsible for the decorative and constructional changes.

A heating and ventilating system of modern type has been installed, and new secondary lighting installations made. These are from accumulators and, as a second reserve, gas.

ACTIVITIES OF NEW COMPANY

In Wales, Lancs, Yorks, and Durham

Recent work carried out by Cinema Modernisations, of Alma Studios, Wellington Street, Batley, includes a well-planned scheme at the Hippodrome, Bury, which is controlled by Jack Mather, chairman, South and East Lancs branch C.E.A.

The theatre was of the old music hall type, used both as such and as a kinema. It was completely modernised and decorated, and has a new ceiling and proscenium front incorporated in the scheme; also a plan was passed and carried out for a new entrance hall and part exterior, giving much more available space in this once very congested area, a complete new rubber flooring in this section and stairs to circle. The stage was widened and festoon curtains and borders in harmony with scheme incorporated.

A complete new lighting installation is installed throughout the auditorium, a special feature being the fitting of low-tension neon in the ceiling coves in place of lamps, which certainly gives a much more desired effect and avoids ugly shadows. The colour scheme, which, by the way, was sprayed plastic paint throughout, is in warm autumn tints, contrasted by bold modern designs. Carpets and seating were also installed.

Work in Wales

At the Palace, Bridgend, Wales, a complete modernisation and sprayed plastic decorative contract was carried out here, and a complete improved black-out incorporated. Exterior painting and improvement of canopy was also undertaken.

Owned by the same company as the Palace, Bridgend Cinemas, Ltd., the Cinema, Bridgend, was decorated in plastic in the entrance hall in bold colourings suitable to the existing surroundings, while for the Castle, Caerphilly, Glamorgan, owned by G.B.N. Cinemas, a very progressive company, of which D. Beil is controlling, complete modernisation was undertaken. The scheme is in plastic of bold design in warm tones.

Work in hand includes that at the Hippodrome, Connah's Quay, North Wales, owned and controlled by Deeside Enterprise Cinemas, Ltd., of Queensferry. Complete renovation, repairs and modernisation of interior and exterior are being undertaken, incorporating new operating box, rewind room and battery room. New proscenium and curtains are installed. The whole is decorated in plastic paint of modern bold design, new lighting and flooring included. The entrance hall is also made more spacious, and new pay-box installed of modern design.

At the Palace, Merthyr, a new proscenium, sound chamber and decoration is being undertaken. This important work has just been commenced, while at the Ritz, Lincoln, work is being commenced very shortly on a contract which is mainly modernisation and decoration and repair work.

In Yorks and Durham

Cinema Modernisations' contract at the Central, Harrogate, was the completion of a decoration and lighting scheme, including new proscenium, in delicate shades of primrose—green and gold, all finished in plastic paint. A new Vitrolite glass front and modernisation of canopy was also undertaken.

At Tow Law, Co. Durham, at the Palace, owned by Edwards Cinemas, Ltd., of Newcastle, urgent repairs and modernisation were carried out here, including a complete new ceiling and proscenium front and curtains.

A remarkable feature about this contract is that the majority of the alterations are being completed with the materials obtained on the site through the structural alterations, great care being taken to preserve everything possible that could be used again. This kinema is now closed and expected to reopen on March 3.

Cinema Modernisations is an enterprise controlled by E. Friese-Greene and E. Earnshaw.

Rialto, Bolton, Plans Approved

Bolton Corporation has approved plans by Rialto, Ltd., for alterations at the Rialto Cinema, St. George's Road.

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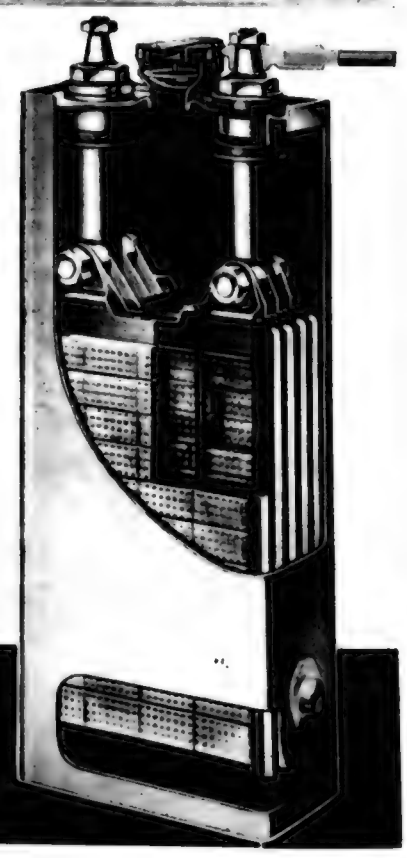
But the Fighting Services must come first, therefore place your orders as far ahead as possible so that there is every chance of obtaining delivery by the time the batteries are needed.



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KINEMA TECHNIQUE — and — EQUIPMENT

Print Preservation a Patriotic Duty—Pool Carbon Problems—Photographing Arcs Under Water—The Arc's Probable Successor—Motor-Driven Rewinders

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

PROJECTIONISTS in the Forces have been gratified by my announcement last month that Stanley Perry was willing to place before the Council of the Guild of Projectionists a proposal that such projectionists should be allowed to become members at the reduced fee of 5s. per annum. The matter is, I learn, to be put before a general meeting.

Any projectionists in the Forces who are interested in taking advantage of this scheme should communicate direct with Miss Young, at 20, Villiers Street, Strand, W.C.2. (Those projectionists who have already written to me on the subject need not trouble, as I will pass their addresses on to the Guild). The advantages to be gained by taking advantage of this concession are, first, the regular receipt of the *Journal*, enabling one to keep in touch with the Trade; and, perhaps more important, a means of re-entering the projection-room after the war.

The Expert in the Stalls

WRITING me on this subject, one Army projectionist, like others similarly placed, criticises the projection at his local kinema. "Last week I saw 'Virginia City' (Warner's), and I estimated it was about a fourth- or fifth-run copy, and I imagined that every show it had been to operators had put their own change-over cues. It should be pointed out to projectionists that the renters print change-over cues on their copies for the projectionist's benefit, and not for amusement.

"There is no excuse for projectionists damaging films in that particular method, as the copy would have to be fairly old before a projectionist has any need to put his C.O. cues on the film. I hope the projectionist who last handled that copy was severely dealt with."

A Patriotic Duty

THE avoidance of mutilation becomes now more than an essential part of good craftsmanship; it becomes part of the war effort. For renters have been asked by the Board of Trade to reduce their requirements of film stock, since the raw materials originate largely in the United States and occupy valuable shipping space.

The number of prints can be reduced only if every projectionist who handles them takes greater care of them. By prolonging the life of his copies the projectionist is rendering as important a war service as by economising in other directions. In the past I have printed letters from readers indicating that with care a film can run for six or seven hundred showings; yet the average copy is worn out before it has done a quarter the running time. All forms of film damage must stop—equally that due to deliberate mutilation and that due to faulty projectors, careless rewinding, bad joining, etc.

Celluloid Cocktails

THERE is, however, another side to the question—but not one that can be taken too seriously. Says K. C. Johnson, of St. Austell:—

"Recently we had to remove many feet out of a junk copy. Well, I had a visit from a Home Guard member who wanted to know if we could let him have any old scraps for use in conjunction with the bottles of liquid which they are supposed to throw at tanks in the event of an invasion, by strapping a piece of film to the neck of the bottle to act as a fuse.

"He left the box as pleased with the junk scraps as I was to see them go, and to think that the reissues are serving a decent purpose. Herewith my motto:

"If you get a feature
Which you cannot run,
Home Guard would like to meet yer
To use it on the Hun."

I won't know whether the purpose for which such cuttings are destined would reconcile renters to the loss of a considerable footage from their prints! Personally, I thought the "Molotoff cocktail" had been everywhere superseded by more efficient weapons—in my own unit we still have considerable numbers which, however, we do not expect ever to have to use if Jerry should invade our part of the country.

Pool Carbons and Brilliance

THE previously-mentioned correspondent when home on leave spent some spare time in his old projection room. He remarks: "I noticed how different the Pool carbons are from pre-war carbons. I found I could get a good illumination on the screen, but it was not as bright as with pre-war carbons."

The reason for this is, of course, that Pool carbons are not made in the innumerable grades and half-millimetre sizes that were formerly available, to suit individual types of lamps and individual burning conditions. If the conditions in any box approximate to the average, then Pool carbons, as far as I can hear, are practically equal to the pre-war product; but if for any reason conditions are unusual, the same results cannot be expected.

Arcs Under Water

ON the subject of arcs, an interesting account comes from America of a method devised by Westinghouse technicians for photographing arcs burning under water. It is fairly common knowledge that an arc will in certain conditions burn under water—the principle is, for instance, used in some applications of arc welding.

In the method described in the *Kodak Bulletin*, the electrodes are mounted inside a vertical steel cylinder 3 in. in diameter, through which the water is pumped upwards at speeds as high as 200 ft. per second. Circular windows are located on opposite sides of the cylinder. To photograph the arc, a miniature camera, equipped with supplementary portrait lenses, is placed before one window, and the other window is brightly illuminated to make bubbles around the arc appear as silhouettes against a light background. Exposures of about 1/3,000th second are made through a slotted disc, driven by a synchronous motor.

If I am asked why it should be desired to photograph an arc under water, I can only repeat what I remember hearing or reading some time back: that it is more easily possible to study the behaviour of the arc under the influence of a flow of cooling liquid; in the actual arc, of course, air is used, but the use of water enables the currents set up to be more clearly seen. Arcs in which the flame is localised and the jaws cooled by a current of air have been the subject of experiment for a number of years, but I do not anticipate that the idea will lead to any revolutionary re-designing of kinema arcs.

Discharge Lamp Developments

ONE reason that prompts me to say this is the conviction that the arc will in the not very distant future be supplanted by the discharge lamp. When some five or six years ago the first news trickled out of Holland of the remarkable developments in the high-pressure mercury vapour lamp, many of us felt that the doom of the carbon arc was foreshadowed. Since those days, British laboratories appear to have taken the lead in research, and the exceedingly comprehensive paper from B.T.-H. in the current issue of the *B.K.S. Journal* (already summarised in the KINE.) suggests that we are within measurable distance of the time when the discharge lamp will actually surpass the performance of the arc, just as it has already far exceeded the efficiency of the filament lamp.

The paper indicates that progress is along

Continued on page vii

When it comes to a choice of real quality in rectifiers, the obvious answer to any exhibitors' requirements is Westinghouse. All-metal construction with nothing to wear out or break; no maintenance or renewals; high efficiency and power factor to keep running costs to an absolute minimum. These are some of the outstanding qualities that make Westinghouse the best proposition for power supply to projector arcs.

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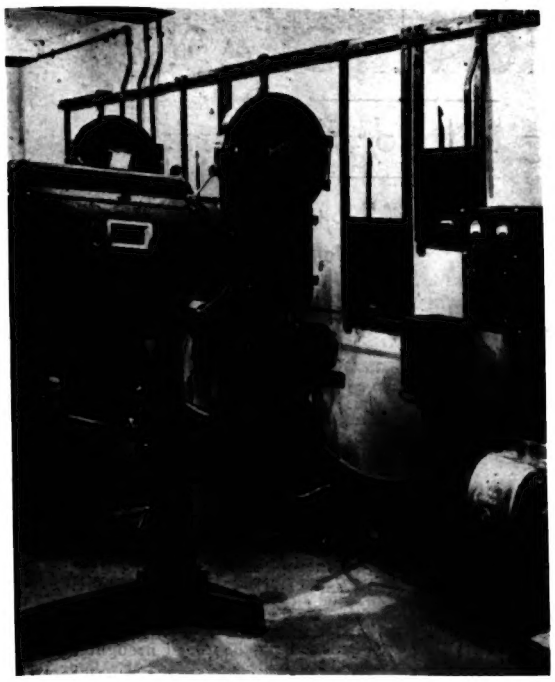
CINEMA ARC METAL RECTIFIERS

WESTINGHOUSE BRAKE & SIGNAL CO. LTD., Pew Hill House, Chippenham, WILTS.

THIS WEEK'S PROJECTION ROOM



Recently converted from a theatre to a kinema the Arcadian, Morecambe, is now running with first-class projection equipment. RCA High Fidelity sound apparatus is installed, providing sound for Simplex projected pictures

GAS FUMES IN KINEMA

Through Weakness in Heating Furnace

ONTARIO CHILDREN SEMI-ASPHYXIATED

AN unusual occurrence in a Canadian theatre by which a number of children were overcome by coal gas fumes, fortunately without fatal results, is reported in the Canadian Press, together with the report of the Ontario Fire Marshal on the occurrence. The licence of the owner was recommended to be suspended for a month.

Coal-Gas Collects

The Fire Marshal stated that after taking the evidence of 24 witnesses, including employees of the Doric Theatre, he found a new furnace had been recently installed at the theatre in connection with the air-conditioning system, and both furnace and system had been officially inspected.

Crack in Furnace Wall

On the afternoon in question, the caretaker had put some coal on the fire and when he lowered the thermostat a considerable quantity of coal gas collected. This escaped from the firepot, either through the cracks in the lower part of the furnace or because the fire door was blown off by the accumulation of gas. The gas then seeped into ducts of the air-conditioning machine and was fanned through the theatre when the system was put into operation.

The result was that the children were gradually overcome, and had not some adults who attended the theatre to fetch their children raised the alarm, the probability is that some fatalities would have occurred. Children were thereupon advised to leave the theatre, and those affected received medical attention.

WESTINGHOUSE RECTIFIER CONTRACTS

Recent orders for kinema arc rectifiers received by Westinghouse Brake and Signal Co., Ltd., are for use at the Palace, High Wycombe, a twin 45/60 supplied through J. F. Brockliss, Ltd.; Victoria, Fleetwood, a twin 45/60, also supplied through J. F. Brockliss, Ltd.; and the Daffodil Picture House, Cheltenham, a twin 45/60, supplied through Pathe Equipment, Ltd.

POOL CARBONS

KINEMA TECHNIQUE AND EQUIPMENT

Continued from page vi

two main lines. With the water-cooled capillary lamp we are familiar; this so far has shown the greatest achievement, and a commercial 2 kw. type far exceeds the low-intensity arc in brightness and efficiency, while experimental types actually outstrip the high-intensity arc.

The linear light source of this lamp is, however, a little inconvenient optically, and, of course, its high working voltage conflicts with Home Office regulations. The compact source type of lamp, which works at only 70 volts, and also avoids the complications of water cooling, appears more promising. While the 500-watt model already on the market approaches the low-intensity arc in light output, again experimental types have been made which far exceed the H.I. arc. For some applications, an objection to this lamp is that it needs a delay of some minutes for restriking after being switched off; but in the projection room this seems to be no defect.

Luminescence Possibilities

THE possibilities of luminescence must not be overlooked. A brief paper in the same journal from G.E.C. describes a new 80-watt mercury tubular lamp, in which by coating the inside of the tube with fluorescent powders an increase in the light output of 800 per cent. is obtained, in addition to an improvement in the colour of the light. This enormous increase in efficiency is, of course, due to the utilisation of the otherwise wasted ultra-violet radiation, in which all mercury lamps are rich. If the principle could be applied to the higher-pressure types—in which the difficulty at present is that fluorescent powders will not withstand the high temperature—still greater efficiencies may be expected.

Yet another possibility arises: that if phosphorescent instead of fluorescent powders were used—in other words, powders whose luminescence persisted for an appreciable time—the difficulty of the fluctuation of light due to the pulsations of alternating current would be overcome, and the lamp could be used for projection run from the A.C. mains, instead of as at present through a rectifier.

Another but less satisfactory method of overcoming this difficulty I heard of a year or two ago at Rugby: research was being conducted on the possibility of building a four-electrode lamp of the compact-source type, running direct from three-phase mains, and so avoiding light pulsation in a different manner. The difficulty here is likely to be of an inconvenient shape of source.

Strange, incidentally, how the mercury lamp is getting closer and closer to the old Ediswan Pointolite, which differed from the compact-source lamp chiefly in the lower pressure and lower rating.

Rewinding by Power

MOTOR-DRIVEN rewinders are increasing in popularity in the States, and there is much to be said for them. They are totally enclosed in operation, and, in fact, some have automatic switches whereby they will not run until the housing is closed. A reasonably safe speed is assured—no more can the rewind boy demonstrate his prowess in rewinding a double reel in two or three minutes. The only objection—but by no means an unimportant one—is that the projectionist no longer has the opportunity of examining the film between showings.

I was, however, rather amazed to read recently that one type is so designed that the motor can be used for general machine work, such as grinding and polishing. The mere idea of carrying out such operations in the vicinity of the rewind room makes one, with a shudder, visualise a reel of film with metal dust tightly packed in between the layers.

Motor-driven rewinders will, I believe, one day be widely used; but don't let us consider points such as this as an incentive to the exhibitor to invest in one.

I printed last month an illustration of the R.C.A. Fantasound film, showing the four tracks. My attention has been drawn to a point in which this illustration was misleading: that it showed the perforation margins too narrow. One projectionist points out that if this illustration is correct, it would be impossible to "V" a damaged perforation.

Actually I think this is only a matter of the original block from which the illustration was copied having been cut a bit too narrow. As far as we have heard, the film base is absolutely standard.

R. H. C.

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The Patron, although he may not know or care what the technical explanation is, finds his visits more enjoyable because a clear sparkling picture on the screen makes for realism and permits 100% entertainment.

The Exhibitor for his part is doubly rewarded by a satisfied audience and a lens which utilises to the full the light for which he pays.

Looking at both sides of the picture, therefore, we find every reason for the popularity of Taylor-Hobson projection lenses amongst Exhibitors in this country and abroad.

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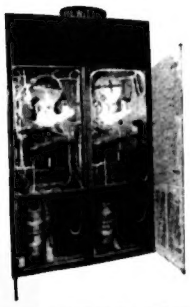
	Per cent.	Per cent.		£ s. d.		£		£ s. d.
Mercury, with resistances, 80v. 6oa.	75	37·5	6·4	91 11 0	8.0	122	negligible	12 5 0
Hewittic Mercury "Econotrol" Control, 40v. 60a. ...	72	72	3·33	47 12 0	4.06	178	,,	17 16 0
Oxide-cathode, with resistances, 70 90v. 60a.	80	40	6.0	85 16 0	6.66	128	£87 15 0	21 12 0
Metal rectifier, twin, 55v. 60a.	70	66	3.6	51 10 0	4.24	203	negligible	20 7 0

Mr. Howard Cricks, F.R.P.S., writing in "Kinematograph Weekly" on "The Choice of a Rectifier," supported his article with the figures in the above illuminating table—the findings of "a very exhaustive test of various types of rectifiers .... conducted by G. B. Equipments .... under identical conditions."

Supporting the article in a subsequent issue, a reader wrote: "....in connection with maintained efficiency; according to information from a reliable source the efficiency of the mercury arc rectifier remains constant throughout its life, whereas that of the —— unit begins to decline from the first day of use.... The actual figure of both —— and —— is 4 per cent. below the figure claimed.... the Hewittic test figure is up to specification. Regarding the question of reliability.... that mercury type rectifier bulbs have been in service for 15 to 20 years will probably surprise many people ....I believe I am correct in saying that only one manufacturer has had the experience referred to—viz., The Hewittic Co."

Extracts by kind permission of the publishers of "Kinematograph Weekly."

Here from independent sources are conclusions which point unmistakably to the choice of—



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THE MANUFACTURE OF OPTICAL GLASS

Preparing Pots for the Furnace

PRECAUTIONS AGAINST IMPURITY

IN the absence through illness of J. H. Holmes, of Chance Bros. and Co. Ltd., a particularly interesting paper was given to the British Kinematograph Society on March 1st, by Dr. R. E. Bastick, of the research department of the same firm, dealing with the contributions of the maker of optical glass to the optics of photography and kinematography.

The common defects of the simple lens, said Dr. Bastick, include chromatic and spherical aberration. It is the job of the lens designer to produce a lens free from such defects, and the refractive indices of a number of components are balanced against one another to eliminate these defects.

Throughout the whole of the visible spectrum, at each glass face of the components, there is a loss of light due to reflection. In addition, the longer the light path the greater will be the absorption of light. In the case of colour, it is especially important that all the light should be utilised, and therefore large-aperture lenses, fully corrected, are desired. It is necessary to reduce the number of lens components, and to obtain glass of maximum transparency.

New Types of Glass

The lens designer is entirely dependent on the optical glass maker for glass of suitable properties. Further, any progress in lens design is dependent on the production of new types of glass. Research is directed towards first improving the quality of existing glasses, and, secondly, to the production of new types. New types are continually being sought, so that better corrected and bigger aperture lenses can be made.

The fundamental difference between optical and other glass is in the standard of optical homogeneity. Sensitive methods of measurement of homogeneity are used. In an optical instrument, it is essential that the glass should have the same optical properties from whichever way it is viewed.

The lens designer must know the values of the refractive index for the helium *D* line and the hydrogen *C* and *F* lines. The next requirement is freedom from bubbles and colour. The glass must have a high transmission for all visible wave lengths, and often for the ultra-violet. The glass must be able to withstand the action of the atmosphere; durability may, however, have to be sacrificed for special optical purposes.

Finally, the glass must be well annealed. The presence of stresses produces a double effect: double refraction and density differences. It is then impossible to form an accurate optical image. The range of indices is from 1.48 to 1.75, and of specific gravity from 2.3 to 5.2. Crown glass contains chiefly silica and flint glass lead. A dense barium crown glass has the refractive index of flint, while possessing the mu or dispersive value of crown. The development of the latter glass made possible the development of the f/2 lens for kinematograph purposes.

Materials and Melting Pots

The analysis of a glass is given in terms of the oxides of the various materials, but it is the actual metals, and not their oxides, that are used.

A suitable material must be found in which to melt the materials. All glasses have a corroding effect upon the clay pot in which they are melted. As a result, the composition of the glass is modified, and it may be difficult to incorporate the clay into the general body of the glass. All refractory materials contain iron, which is the arch-enemy of the optical glass maker, because it imparts a green colour to the glass, and produces a high absorption of the ultra-violet. The chief iron-bearing constituent is the silica, and the investigation of new methods of purifying the sand is a large problem.

Whenever a new type of glass is produced, a new material has to be found for the pots in which it is melted. Optical glass is now produced having an absorption of not more than 0.5 per cent. per inch in the visible spectrum; in the ultra-violet, a glass free from iron will have an absorption of about 1 per cent. per inch.

In computing the ingredients, allowance has to be made for those materials that volatilise. Then also, however well the materials are mixed in the first place, segregation takes place during melting, and in order to prevent the lead and similar constituents settling, it is necessary to stir the glass during melting.

Making Clay Pots

Dr. Bastick then showed an excellently produced 16-mm. film illustrating the apparently antiquated, but actually, scientifically controlled, processes of the manufacture of optical glass. First the manufacture by hand of the clay pots was shown; they are about 30 in. in diameter and 26 in. deep, and are made from Stourbridge clay. The pot maker first mixes the clay with water and treads it; then the bottom of the pot is formed, and the walls are built up, a mouth being formed near the top by means of wood templates. The pots are left for six months for most of the moisture to evaporate.

The ingredients for the glass are carefully weighed and mixed by hand. Meanwhile, the hardened pot has been brought up to a temperature of about 1,450 deg. C. or less, and the ingredients are shovelled in. During melting, the ingredients are stirred mechanically. After melting, the pot is allowed to cool very slowly, and is then broken up; it may contain from 1,200 lb. to a ton of glass, which is broken into rough lumps, the corners and edges of which are chipped or ground off.

Reheating and Pressing

After careful inspection, the lumps are reheated, and are pressed into slabs ready for the optician. The annealing process takes several weeks, at a temperature which varies with the type of glass. The slabs are then cemented edgeways into plaster of paris, and the edges are ground and polished. This is for the purpose of inspection, the slabs being examined for striæ by means of a point source of light, from which a beam is projected through the glass on to a screen; any striations appear as shadows, which are marked on the slab by means of a pencil.

Lens Manufacture

The second section of the film showed the manufacture of lenses in the Dallmeyer works. The slabs of glass are scored by means of a glass-cutter, and cut into small squares by means of a sharp blow, the scored face of the glass resting on a rubber block. The embryo lenses are cemented into pitch, and on toggle machines are ground first with emery, then with rouge, and finally polished with a fine grade of rouge.

In response to questions by the president, A. G. D. West, Dr. Bastick stated that the 100 varieties of glass listed were reproduced to an accuracy of about .001 in index.

A new type of glass filter is now produced, in which the colour is graded from white to a light or dark ortho filter, by means of heat control. When the filter is first made, it is perfectly clear glass, and the colour develops in the heat treatment. The lecturer suggested that it might be possible to produce filters by this process, suitable for three-colour systems. The full range of the visible spectrum was already covered, and, in addition, ultra-violet and infra-red; quite a sharp cut-off could be produced in any desired region. The colours were more permanent than gelatine.

He agreed with H. Waxman that the developments of new types of glass would lead to lenses of still greater aperture than f/2, but it was first necessary to discover new pot materials. Another problem was the avoidance of devitrification, or crystallisation.

Several speakers raised the question of the reduction of reflections by means of coating or "flashing." This, said Dr. Bastick, was a well-known process, but the coating was very delicate, and in most cases suitable only for the internal components of a lens. While an increased transmission of up to 40 per cent. was certainly obtained, the exact scientific explanation was not easy to find.

WESTERN ELECTRIC INSTALLATIONS

Western Electric announces that since the list of theatres equipped with Mirrophonic sound apparatus the following have been added:—

Lyric, Bridport; Empire, Colchester; Astoria, Sandymount; Corn Exchange, Alnwick; People's Hall, Denton; Regal, Lichfield; Palace, Sandbach; Royal, Ramsbottom; Picture House, Huddersfield; Alhambra, Middlewich.

GUILD ESTABLISHES SERVICE SECTION

Effect was given, at the meeting of the Guild of Projectionists, held on March 7, to the proposal originally put forward in the IDEAL KINE., that Service projectionists should be admitted at a reduced fee.

S. T. Perry said it would be advantageous to admit Service projectionists in the Guild, on a similar basis to country members, who, being generally unable to attend meetings, are enrolled at a fee of 10s. 6d. per annum.

Projectionists in the Services, continued Mr. Perry, would no doubt derive much benefit from membership, even if they could not attend meetings. The Guild would be preparing constructively for peace, because particulars of these men would be in the possession of the Guild, and it might reasonably be expected that they would get in touch for a job, and for advice. Since R. H. Cricks was connected with the training of Army projectionists, it could be left to him to bring the proposal to the notice of Service projecionists.

Replying to questions, Mr. Perry stated that existing members of the Guild when they joined up had their subscriptions waived. He suggested a fee of 5s. per annum for Service members. C. W. Perry suggested that, while such members would be entitled to the correspondence course, it should be sent them only on request. Mr. Cricks urged that such members should be entitled to attend the meetings of any Court near which they might be stationed; this was agreed; he thought also that such members should not be automatically entitled to become senior members after the war, because of the lack of experience of many of them in actual kinema conditions.

On the proposal of E. Trimmer, it was unanimously decided to inaugurate a Service Section of the Guild, with an annual subscription of 5s. Special membership cards would be issued, but no badges, for obvious reasons. The correspondence course would be available if desired.

STANDARDISATION AS IT AFFECTS THE PROJECTIONIST

Dimensions—Material—Tests—Performance

By R. HOWARD CRICKS, F.R.P.S.

ONE of the hall-marks of a properly organised industry is the existence of and adherence to universally recognised standards. In the case of our own industry, with its international interchange of films and equipment, international agreement on standards is, at least in more normal times, especially important.

An elaborate machinery exists for the purpose of attaining this ideal of international agreement on standards, not only in our own industry, but in every other technical industry. In each of a number of countries, the technical associations of the respective industries are members of the recognised standardising body of that country; thus in this country, the British Kinematograph Society is a member of the British Standards Institution, in America the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences support the American Standards Association, in Germany the Deutsche Kinotechnische Gesellschaft forms part of the Deutsche Industrie Normen Gesellschaft. Tentative organisations have been set up in the film industries of other countries—notably France and Italy—but they have so far had little influence in affairs.

The work of all these bodies is co-ordinated internationally by the International Standards Association, which, in pre-war days, held regular conferences on various subjects, generally at pleasant Continental holiday resorts. A standard once passed by the I.S.A. is accepted throughout the world.

Four Types of Standard

Standards are of four main types. The more obvious type is the dimensional standard—for instance, specifications of the dimensions of film or of apparatus components. There is the type of standard which specifies the material of which an article shall be made—for instance, the standard for slow-burning (non-flam.) film base. There is the standard which instructs us how to do something, such as the "Field Test for Light Output of Sub-standard Projectors," recently criticised by my colleague J. Benson in the KINE. Finally, there is the standard which specifies the performance of a piece of apparatus; most electrical standards fall under this heading—for instance, standards relating to electric motors specify the maximum temperature rise when run at a given load, and minimum insulation readings.

Now, all this machinery of standards institutions and international conferences may seem to have litt'e connection with the work of the projectionist, who is rarely invited to take part in such affairs. It is the object of this article to illustrate how in actuality the results of this international collaboration vitally affect his everyday duties.

Importance to the Projectionist

Some standards are of obvious value—for instance, the standardisation of electrical supplies in this country at 230/400 volts 50 cycles; yet there are many aspects of standardisation which, although he may not realise it, are to the projectionist of considerably greater importance. Strictly speaking, we in this country should regard as standards only those specifications issued by the B.S.I.; but, unfortunately, the B.S.I. was a little late in the field, and for much information on the subject we have to look to America, and I am venturing to describe as standards any specifications approved by the American bodies.

A British Pioneer

We can, however, fairly claim that, as far as the Film Industry is concerned, standardisation originated in this country. One of the leading advocates of standardisation was the late William Vinten, with whom I spent the first nine years of my business career. Largely due to his drive and insistence, the Kinematograph Manufacturers' Association (whose sole function to-day seems to be to appoint the Film Censors) issued a number of standards specifications, and, one can safely say, established the broad basis of kinematograph standardisation throughout the world.

I recall the sometimes heated discussions that raged on divergencies from preconceived ideas sometimes amounting to only a few ten-thousandths of an inch. One particularly important item standardised by this body was the position of the mask-line on the film; the projectionist is so accustomed to the so-called Continental masking (in which the centre of the mask-line is intermediate between two perforations) that the annoyance caused by the old English masking (the mask-line level with the perforations) would probably not occur to him. One of the first applications of the optical printer was in correcting the mask-lines produced by different makes of camera, to avoid continual mis-racks in projection.

Fortuitous Choice

Film dimensions originated more or less by chance. As far as we know, Edison—who, if he was not the inventor of kinematography, was, either personally or through his employees, the originator of the present standard film gauge—just thought that 1 in. by ¾ in. would be a good size of picture; 3-16 in. was a convenient width of perforation margin, and so we got the width of 1⅜ in. Continental engineers promptly transformed this dimension into 35 mm., which equals 1.378 in. or .003 in. wider than 1⅜ in. With a substance that may shrink double that amount in a few days, this discrepancy may seem insignificant; yet I can recall the time when Continental film stock would frequently buckle in the gate of an English camera because it was too wide. To-day the width is officially fixed at 35 mm., and not 1⅜ in.

Shrinkage Tolerances

Perforation pitch was one of the first difficulties encountered. The original standard was, of course, 64 perforations to the foot. The film stock of twenty years ago would customarily shrink anything from 1-32 in. to 1-16 in. per foot in processing. Therefore tolerances were allowed of 12 in. for the raw negative, 11 15-16 in. for the finished negative or raw positive (an equal pitch being obviously desirable in printing) and 11¾ in. for the finished positive. To-day shrinkage is much less, and standards have been correspondingly tightened; furthermore, the use of curved printer gates (the shorter pitch positive) makes it no longer necessary that both films should be of the same pitch.

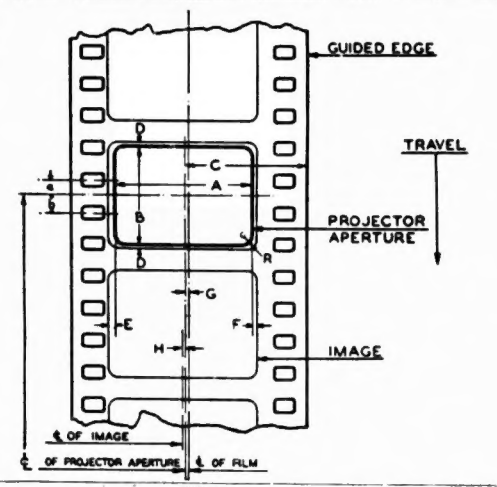
Thus the present American standard (no recent British standard exists) specifies a pitch of .187 in. between adjacent holes, or 18.7 in. ± .015 for 100 perforations, equal to approximately 11 31-32 in. for 64 perforations. This applies to both negative and positive raw stock. Those projectionists who have had to run badly shrunk copies will not question the importance of this point; a film of too short pitch picks on the sprocket teeth, and, besides making a noise, causes unnecesary wear to both itself and the sprocket, while a film that is too long in pitch is even worse, for it will rapidly tear.

Perforation Dimensions

Perforation shape and size has also received close attention. Probably few will recall the consternation caused in standardisation circles by the introduction, in defiance of all accepted standards, of the so-called Bell and Howell perforation—the now universal square positive perforation. Experience has proved the advantage of this shape over the former shape, now used only for negative and duping stocks.

A lot of experimental work was, however, carried out before the centre distances of perforations and sprocket teeth (across the film) and the correct width of the latter were fixed. Obviously, if the sprocket teeth are too wide or too far apart, then when the

Continued on page x

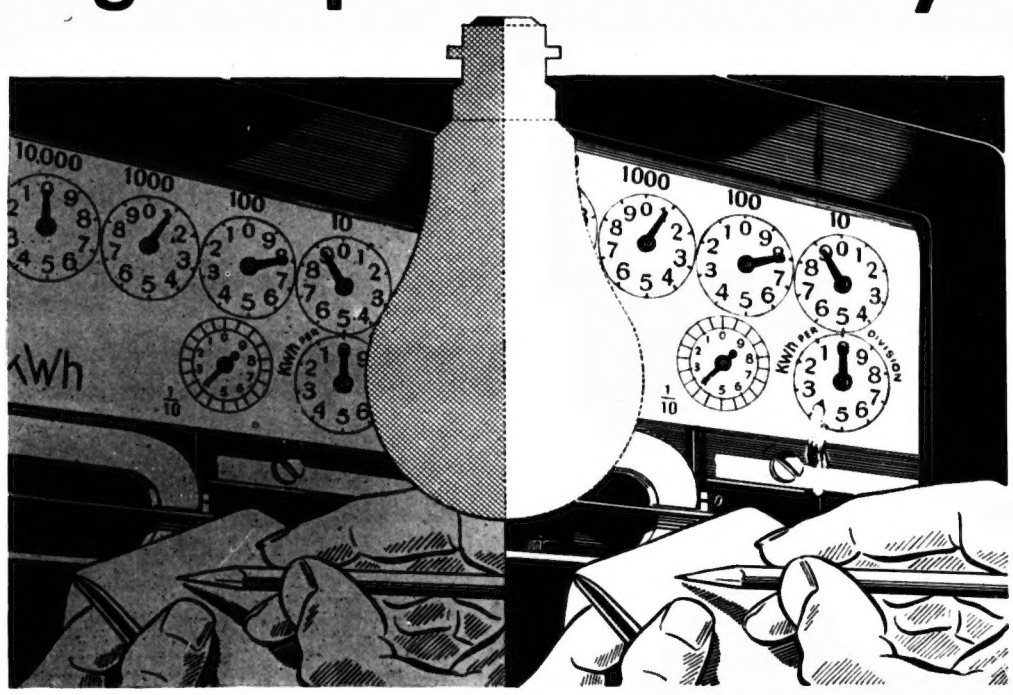


	Millimeters	Inch Equivalents
A	20 95 ± 0 05	0 825 ± 0 002
B	15 25 ± 0 05	0 600 ± 0.002
C	18 74 ± 0 05	0 738 ± 0 002
D	0 39	0 015
E	0 71	0 028
F	0 38	0 015
G	1 24	0 049
H	0 15	0 006
R	1 3 approx.	0 05 approx.

a = *b* = ⅓ longitudinal perforation pitch.

Diagram of projection apertures on 35 mm. film.

Light up—for economy!



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STANDARDISATION AND THE PROJECTIONIST

Continued from page ix

film shrinks the corners of the teeth will bite into the rounded corners of the perforations, leading to film damage. In order to allow for shrinkage, the lateral centre distance of the perforations is fixed at 1.109 in., and of the sprocket teeth 1.097 in.

Differing Mask Sizes

It was, too, the K.M.A. that first introduced the principle of different mask sizes for camera and projector. This again may appear at first sight of little interest to the projectionist; but if he attempted to run a film taken on a camera whose aperture was smaller than that of the projector, he would suddenly discover that his projector had become far less steady. The present S.M.P.E. standards are based upon the requirement that the camera aperture shall be larger than that of the projector.

Sound-Track Placing

There are dimensional standards of equal importance in regard to the sound track. A point that has had to be borne in mind here is the fundamental difference between variable-area and density tracks: that while the modulations of the former must be completely covered by the width of the scanning beam, in the case of a density track the track should preferably extend beyond either end of the scanning beam, in order to ensure full modulation of the beam, and to avoid fluctuations in volume which might be caused by film weave. (This, of course, does not apply to squeeze-tracks.)

Another consideration is that there should be an opaque area between the perforations and the track, and between the track and the picture, the former to prevent developing streaks from the perforations affecting the track, and both to give some degree of tolerance in regard to film weave before 96-cycle perforation noise or 24-cycle frame noise appears.

Thus, in the recently adopted Academy specification, we have for the variable-area track an opaque line .01 in. wide from the edge of the perforations to the edge of the track, then a track width of only .076 in., the width of the scanning beam being .084 in., so giving .004 in. tolerance in either direction. In the case of the variable density track, the opaque line between perforations and track is reduced to .004 in., and the width of the track is .092 in., the scanning beam being, of course, still .084 in., still giving a tolerance of .004 in., either way.

An important point is that all films are guided from the edge nearer the sound track, the distance from this edge to the centre of the track being fixed at .243 in.

The working dimensions of most projector parts are fully standardised. Notably we have two different sprocket diameters. The take-off and intermittent sprockets on the one hand, and the take-up sprockets on the other hand, perform two quite different functions: the former pull the film downwards, one from the top spool and the other through the gate, and therefore engage with the forward or downward end of the perforation; while the take-up sprocket holds the film back from the take-up, and thus engages with the back or upper end of the holes. To ensure the film bedding flat on the sprocket, and to avoid a tendency for it to "ride" the teeth, it is desirable in the former case that the film should be driven by the perforation at the point where it leaves the sprocket (because of shrinkage it is a virtual impossibility for it to be driven by all the teeth), while in the latter case it should be driven by the perforation at which it engages the sprocket.

One projector component which urgently needs standardisation in this country is the size of take-off and take-up spindles. Although there are to-day few ½ in. or 12 mm. spindles (the Continental standard), we still have both the English standard of ¾ in. (and its Continental approximation of 10 mm. — nearly .02 in. larger), and the American 5/16 in. shaft with key. I, personally, have always regarded the latter diameter as insufficiently sturdy to carry the weight of a double reel of film, but presumably, as America so decrees, that will be the size to be standardised.

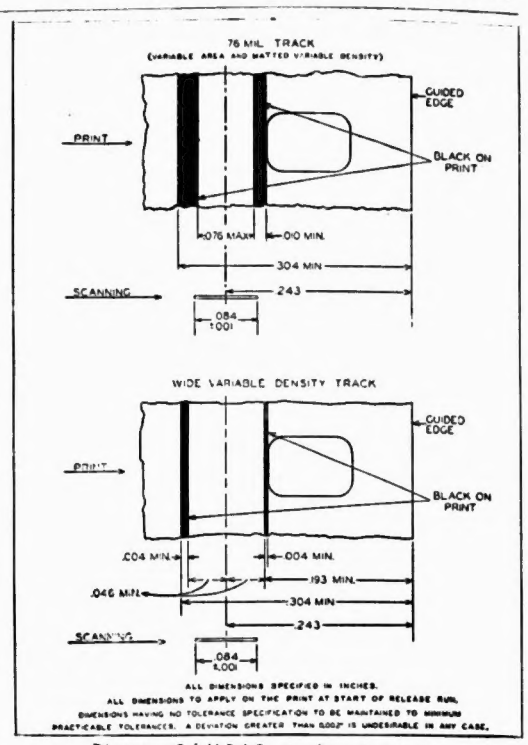

Diagram of A.M.P.A.S. sound-track standard

Release Prints

So much for dimensional standards. Of the second class of standard, the standard which specifies the material from which a component shall be made, I can think only of the one example I have already given. But of the third type, which tells us how to do something, we have quite a number. The Standard Release Print Leader, with its change-over cues, and also the 2,000 ft. reel standards, might be included in this heading.

As another example, the standard American film splice is specified as having an overlap of .050 in. for negative, .072 in. for "regular positive splice," and .156 in. for the "full-hole positive splice." It may be assumed that the first two, which fall within the mask-line, are intended to be made on a splicing machine, and the third, which overlaps a perforation, to be made by hand, or on a joining press.

Standards of the fourth category—specifying the performance of equipment—are at the moment rather in the melting-pot, as far as our Industry is concerned.

Screen size and screen brightness were under consideration by the B.S.I. when the war broke out, and no doubt recommendations will be issued after the war; the latter point especially was receiving very detailed attention, experiments being made in regard to the sensitivity of the eye, and similar abstruse matters. The American specification calls for an intensity of 7 to 14 foot lamberts.

Frequency Characteristics

The A.M.P.A.S. has issued detailed recommendations on a third subject: the frequency characteristics of reproducers. The standard frequency curve first issued four years ago was modified last year. It does not appear, however, that the varying acoustic conditions of auditoria yet permit of any such standardised output characteristics being adhered to.

Detailed specifications have been issued on another matter by A.M.P.A.S.: the power of reproducer amplifiers in relation to seating capacity. Thus, for a 1,000-seater a power of 20 speech watts is specified, and for a 2,000-seater 43 watts.

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